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ILLUSTRATIONS
OF
EURIPIDES.

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ILLUSTRATIONS

OF

EURIPIDES,

ON

THE ALCESTIS.

BY

RICHARD PAUL JODRELL, ESQ. F.R.S.

O Poema tenerum et moratum atque molle!

CICERO.



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25

RADCLIFFE

DRAMATICK ILLUSTRATIONS

OF

THE ALCESTIS.

Τέρπωμεσθα γόοιο.

Il. l. 23. v. 10. &
Odyss. l. xi. v. 211.

ALCESTIS.

PRELIMINARY ESSAY.

CONJUGAL love is the delightful ſubject of the Alceſtis: its plot is delineated by the Author in the Prologus. Æſculapius having been killed by the lightning of Jupiter, which was forged by the Cyclops, Apollo murdered theſe Artiſts in revenge for his ſon. Since this action rebelled againſt the ſovereign of Pagan Heaven, it demanded atonement. Apollo was therefore obliged to expiate his offence by a ſervitude on earth: hence the God deſcended from the celeſtial manſions, and was herdſman to Admetus, king of Pheræ in Theſſaly. His title of Nomius was derived to him from this humble employment. Thus we find Callimachus addreſſing him in his Hymn to this Deity:

Φοῖβον ϗ Νόμιον κικλήσκομεν ἕξεῖ κείνῳ,
Ἐξότ ἐπ' Ἀμφρυσῷ ζευγήτιδας ἔτρεφεν ἵππους,
Ἠϊθέῳ ὑπ' ἔρωῖ κεκαυμένος Ἀδμήτοιο [1].

[1] V. 49.

 Thee,

Thee, Nomian, we adore, for from that heav'n
Deſcending thou on fair Amphryſus' banks
Didſt guard Admetus' herds [2].

Theocritus alſo adopts this title;

Ἀπόλλωνος Νομίοιο
Ἱερὸν ἄγνὸν [3].

The ſacred temple of the Nomian God:

Virgil invokes the Amphryſian ſhepherd among his other rural Deities in the commencement of the ſecond Georgick;

Et te memorande canemus
Paſtor ab Amphryſo [4].

The origin of paſtoral poetry has been aſſigned to this event, and Apollo Nomius honoured with the invention of it [5]. It muſt be confeſſed however that the Ancients were not unanimous in their opinions concerning the title of this God, ſince the different acceptations of the Græcian word, νομος, afforded different conjectures on this ſubject [6]. Apollo during this terreſtrial ſervice was treated by his royal maſter with every attention of benevolence and hoſpitality: Statius makes him thus acknowledge it:

" Peliacis hic cum famularer in arvis
" (Sic Jovis imperia & nigræ voluere ſorores)

[2] Prior's Verſion of Callimachus's Hymn to Apollo.

[3] Idyll. 25, v. 22. Thus alſo Pindar calls him Νόμιον. Pyth. Od. 9. v. 115.

[4] V. 2.

[5] See the Life of Virgil by Donatus. Corpus Poet. Latin: vol. I. p. 362. Ed. Maittaire. And alſo the Preface of Servius to the Bucolicks.

[6] See Cicero de Nat. Deor. l. 3. c. 23. Macrobius Saturn. l. 1. c. 17. Proclus in Photii Bibliothecâ, p. 986. Ed. 1653. Scholiaſt on Apollon. Argon: l. 1. v. 378.

" Thura

" Thura dabat famulo, nec me ſentire minorem
" Auſus [7].

Hence the God, impreſſed with gratitude, reſolved to reward his liberal benefactor, and an opportunity ſoon preſented itſelf. When Admetus was labouring under the moſt imminent danger of death, he obtained from the Deſtinies a conditional reprieve for him, if another victim could be found as a ſubſtitute. In this diſtreſſing dilemma the anxious monarch applied to his friends and courtiers; but they rejected his propoſition. Their loyalty, it ſeems, was of a different quality from that which Dryden has beſtowed on the Engliſh in the laſt century: He repreſents them praying for their ſick ſovereign Charles in theſe words:

All for his life aſſail'd the throne,
All would have bribed the ſkies by offering their own [8].

Hence Admetus, refuſed by his ſubjects, applied to his parents for redemption: but they too, though tottering on the grave, would not liſten to him, for the love of life prevailed over their tenderneſs for their ſon: thus was the monarch abandoned to his approaching cataſtrophe. In this moment of deſpair and horror his conſort Alceſtis became the voluntary ſubſtitute of her reſcued lord.

This illuſtrious example of female magnanimity diſplayed the preeminence of conjugal love, and furniſhed the moſt brilliant and beautiful pattern of virtue in the annals of Pagan heroiſm. Hence Alceſtis is celebrated by the unani-

[7] Theb. l. 6. v. 378. See alſo Hyginus, c. 50 and 51.
[8] Threnodia Auguſtalis, St. II. Miſcell. vol. I. p. 368.

mous voice of poets and philoſophers. Homer only alludes to the excellency of her form, and calls her a venerable woman:

Δῖα γυναικῶν
Ἄλκηϛις Πελίαο θυγατρῶν εἶδος ἀρίϛη [9].

All Pelias' race Alceſte far outſhin'd,
The grace and glory of the beauteous kind [10].

But Plato has beſtowed a more diſtinguiſhed encomium on her: "It is (ſays he) the prerogative of lovers to die for "each other: this is verified in the daughter of Pelias. "When the parents of Admetus were alive, ſhe was alone "willing to expire for her huſband: hence ſhe ſurpaſſed "their friendſhip ſo far, as to prove them aliens to their "child, and only connected with him by name. She ap- "peared to the Gods to have acted ſo nobly from this effort, "that while they granted the privilege to ſome few of the

[9] Il. l. 2. v. 715.

[10] Pope's Iliad, B. II. v. 871. The Engliſh Tranſlator is not ſingular in his deviation of Alceſte from Alceſtis. I find Spenſer to have done the ſame in his tranſlation of the Culex of Virgil:

There chaſte Alceſte lives inviolate.
Vol. IV. p. 1161. Ed. 1715.

And Congreve in his tranſlation of Ovid's third Book of Love:

Think how Alceſte's piety was prov'd.
Vol. III. p. 371. Ed. Birmingham, 1761.

The only ancient authority for this mode of ſpelling occurs in Sidonius Apollinaris (Carm. XI. v. 67. Ed. Maittaire, Corp. Poet. Latin, vol. II. p. 1433). And in Fulgentius Alceſta may be ſeen. (Mythol. l. 1. c. 27, p. 660 and 662. Ed. Auct. Mythol. 1742.)

"moſt

" moſt exalted heroes to return from the grave, they re-
" mitted life to Alceſtis from the admiration of her con-
" duct. Thus the Deities, concludes he, evidently honour
" the virtuous actions of love [11]." This laſt idea of the Athenian philoſopher in this exalted eulogy recalls to my mind that correſponding exclamation of Shakeſpeare, which we may apply to this ancient heroine:

Upon ſuch ſacrifices, my Cordelia,
The Gods themſelves throw incenſe [12].

We ſhall next ſubjoin the teſtimony of Plutarch: " Though woman has little courage, yet love excites her to
" ſome daring attempts contrary to nature and even to death:
" if fables are of ſervice to truth, the examples of Alceſtis,
" Laodamia [13], and Euridice prove, that Pluto obeys love
" alone of all the Deities; though he ſhews no indulgence
" nor favour, according to Sophocles, to the other Gods,

[11] Καὶ μὴν ὑπεραποθνήσκειν γε μόνοι ἐθέλουσιν οἱ ἐρῶντες, ὃ μόνον ὅτι ἄνδρες ἀλλὰ καὶ γυναῖκες· τούτου δε καὶ ἡ Πελίου θυγάτηρ Αλκῆστις ἱκάνην μαρτυρίαν παρέχεται ὑπὲρ τῆδε τῆ λόγῳ εἰς τὺς Ἕλληνας ἐθελησάσα μόνη ὑπὲρ τῆ αὐτῆς ἀνδρὸς ἀποθανεῖν, ὄντων αὐτῷ παιδὸς τε καὶ μητρὸς· οὓς ἐκείνη τοσοῦτον ὑπερεβάλετο τῇ φιλίᾳ διὰ τὸν ἐρῶντα, ὥστε ἀποδεῖξαι αὐτὺς ἀλλοτρίους ὄντας τῷ υἱεῖ, καὶ ὀνόματι μόνον προσήκοντας· καὶ τοῦτ' ἐργασαμένη τὸ ἔργον ἕτω καλὸν ἔδοξεν ἐργάσασθαι ὃ μόνον ἀνθρώποις ἀλλὰ καὶ θεοῖς ὥστε πολλῶν πολλὰ καὶ καλὰ εἰργασμένων εὐαριθμήτοις δή τισιν ἔδοσαν τοῦτο γέρας οἱ θεοὶ ἐξ ᾅδου ἀνιέναι πάλιν τὴν ψυχὴν· ἀλλὰ καὶ τὴν ἐκείνης ἀνεῖσαν ἀγασθέντες τῷ ἔργῳ· οὕτω καὶ θεοὶ τὴν περὶ τὸν ἔρωτα σπουδὴν τε καὶ ἀρετὴν μάλιστα τιμῶσιν· (Συμπόσιον περὶ Ἔρωτος. (Ed. Serran, vol. III. p. 179.)

[12] King Lear, Act V. ſc. III. vol. IX. p. 546. Ed. Johnſon and Steevens, 1778.

[13] The original text has Proteſilaus, but the context ſhews, that it ought to be Laodamia his wife.

" being inexorably ſtrict, yet he reveres lovers, and is " not invincible towards them: hence appears the advan- " tage of initiation into the Eleuſinian Myſteries, for I there " diſcover, that a better fate attends the inſtructed votaries " of love in the infernal manſions [14]." The elegant compliment of Claudian in honour of Alceſtis deſerves to be inſerted:

Dignius an vates alios exercuit unum
Femineæ virtutis opus? conſorte redempto
Caſta maritali ſucceſſit Theſſala fato,
Inque ſuos migrare virum non abnuit annos [15].

Did e'er a loftier theme the bards inſpire
Than female virtue's hymenæal fire?
The chaſte Theſſalian queen his fate reſtor'd,
And nobly died for her redeemed lord.

Juvenal has contraſted with great bitterneſs the abandoned manners of the Roman ladies compared with the Græcian Alceſtis:

[14] Ἀρέσς γὰρ ὁ πανὺ μέτεσι γυναικὶ ἠδ' ἐξέρωλος καὶοχὴ προάγειαί τι τολμᾷν παρὰ φύσιν κ᾽ ἀποθνήσκειν· εἰ δήπου τι κ᾽ μύθων πρὸς πίσιν ὄφελός ἐσι, δηλοῖ τὰ περὶ τὴν Ἄλκησιν κ᾽ Πρωτεσίλεων κ᾽ Εὐριδίκην τὴν Ὀρφέως, ὅτι μόνῳ θεῶν ὁ Ἅδης Ἔρωτι ποιεῖ τὸ προσταλτόμενον· καίτοι πρὸς γε τὲς ἄλλους (ὡς φησι Σοφοκλῆς) ἄπανλας οὔτε ἐπιεικὲς οὔτε τὴν χάριν οἶδε, μόνην δε στέρξαι τὴν ἁπλῶς δίκην· αἰδεῖται δε τοὺς ἐρῶνλας, κ᾽ μόνοις τούτοις οὐκ ἔσὶν ἀδάμασος οὐδ' ἀμείλιχος. ὅθεν ἀγαθὸν μεν, ὦ ἑταῖρε, τῆς ἐν Ἐλευσῖνι τελεῖῆς μεῖάσχειν· ἐγὼ δε ὁρῶ τοῖς Ἔρωλος ὀργιασταῖς κ᾽ μύσαις ἐν ᾅδου βελτίονα μοῖραν οὖσαν (Amatorius, Ed. Xylan. vol. II. p. 762.)

[15] Carmen, 29, v. 14.

Spectant

Spectant ſubeuntem fata mariti
Alceſtim, & ſimilis ſi permutatio detur,
Morte viri cupiant animam ſervare catelli [16].

They read th' example of a pious wife,
Redeeming with her own her huſband's life;
Yet, if the laws did that exchange afford,
Would ſave their lapdog ſooner than their lord [17].

But to proceed in the narration of the plot, Alceſtis having once become the voluntary ſubſtitute of Admetus, ſhe was irrevocably devoted to the Deſtinies, and the monarch had no longer the power of dying for himſelf: this ſuppoſition, though not ſufficiently unfolded by Euripides in the drama, muſt be admitted, for we cannot reconcile his conduct in the play without it [18]. The Tragedy opens in that intereſting moment, when Alceſtis is preparing for the approaching ſtroke of death. Through the whole the deepeſt melancholy is united with the moſt charming pathos: here love is arrayed in its chaſteſt form: it is neither ruffled with the ſtorms of boiſterous paſſion, nor polluted with the ſtains of criminal intrigue: no romantick extravagance inflates the ſentiments, no effeminate ſoftneſs debaſes the language: the

[16] Sat. VI. v. 653.

[17] Dryden's Verſion of Juvenal's ſixth Satire, v. 853. There is an inaccuracy in the tranſlation of "ſpectant," which implies, that the Roman women were ſpectators of Alceſtis, and not only "read" it. They had this opportunity on the Roman Theatre, as I ſhall ſhew hereafter in my Final Eſſay on this Tragedy.

[18] See Brumoy's Reflexions ſur l'Alceſte, tom. III. p. 167 and 168. Theatre Grec. Ed. 1732.

female

female ſex is exalted, and humanity itſelf adorned by this unrivalled Queen. Her example is alone ſufficient to confute that malevolent aſperſion of Ariſtophanes againſt Euripides, which he has introduced into his Comedy of the Frogs. He there repreſents Æſchylus, objecting to him his dramatick women as the moſt abandoned, ſuch as Phædra and Sthenobæa with their train of inceſtuous connexion [19]: Our poet in reply ſhelters himſelf under the ſanction of precedent [20]; but he might have repelled the attack by an appeal to his Alceſtis, as the ſtandard of female excellence. Since Pity is here touched by her favourite Artiſt, I ſhall conclude this Eſſay, addreſſing the Reader in thoſe admired lines of Collins from his Ode on that ſubject:

By Pella's [21] bard, a magick name,
By all the griefs his thoughts could frame,
Receive my humble rite!
Long, Pity, let the nations view
Thy ſky-worn robes of tend'reſt blue,
And eyes of dewy light!

[19] V. 874. 1075. 1076. See alſo his Νιόβη, v. 1375. [20] V. 1084.

[21] We are informed by Manuel Moſchopulus in his Life of Euripides, that he was buried at Pella by Archelaus king of Macedon. (Ed. Barnes, p. 50). Thus the Author of a Greek Epigram:

Ἀλλ' ἔμολες Πελλαίον ὑπ' ἠρίον.

Id. Euripidis Vita, p. 32.

INTERMEDIATE NOTES.

N° I.

Verſe.

Καί με θηλύειν παλὴρ

7. Θνητῷ πρὸς ἀνδρὶ τῶνδ' ἄποιν' ἠνάγκασεν.

For this a penal taſk my vengeful ſire
Aſſign'd me, to a mortal doom'd a ſlave.

10. Perforce.

The cauſe of Apollo's terreſtrial ſervitude under Admetus is differently repreſented by the Ancients. His murder of the Cyclops is the reaſon here aſſigned by Euripides; and we learn from the Scholiaſt, that Heſiod and Aſclepiades correſponded on this account: he might have alſo added the teſtimony of Orpheus in his Argonautick Poem:

Ἄδμητος δ' ἀφίκανε Φεραιόθεν, ᾧ τόθε Παιὰν
Θητεύων ὑπόεικε, Διὸς δ' ἠλεύατο μῆνιν,
Οὕνεκά τοι Κύκλωπας ἀμαιμακέτοισιν ὀϊστοῖς
Ἐν φθιτοῖσιν ἔτευξ' Ἀσκληπιὸν εἶνεκα λώβης [22].

Thus too Hyginus: "Apollo, quòd Jovi nocere non po-"tuit, eos, qui fulmina fecerunt, id eſt, Cyclopes inter-"fecit: quod ob factum Apollo datus eſt in ſervitutem regi "Theſſaliæ [23]." The Scholiaſt on Apollonius Rhodius mentions the ſame reaſon [24]. But Pherecydes, according to the

[22] V. 526. Ed. Lectii. p. 482.
[23] C. 49.
[24] On l. 4. v. 608.

Scholiaſt

Scholiaſt of Euripides on this paſſage, related, that Apollo killed the ſons of the Cyclops: Anaxandrides, continues he, referred this ſervitude to the ſlaughter of the Pythian Dragon. Rhianus imputed it to the voluntary motive of love for Admetus. Here too he might have added the teſtimony of Callimachus, who aſſerts, in his hymn to Apollo, that this God was inflamed with paſſion for the monarch:

Ἠιθέϊ ὑπ' ἔρωτι κεκαυμένος Ἀδμήτοιο [25].

And Nonnus agrees with him in his Dionyſiacks:

Οὐχ οὕτω λασίης Μαγνησσίδος ἐνδόθεν ὕλης
Βουκόλος Ἀδμήτοιο βόας τροίμαινεν Ἀπόλλων
Παιδὸς ἐρωτοδόκου λελιημένος ἡδέϊ κέντρῳ [26].

Thus alſo Tibullus:

Pavit et Admeti tauros formoſus Apollo,
Nec cithara, intonſæ profueruntve comæ:
Nec potuit curas ſanare ſalubribus herbis;
Quicquid erat medicæ vicerat artis amor [27].

And Ovid correſponds with him:

Ipſe repertor opis vaccas paviſſe Pheræas
Fertur, et e noſtro faucius igne fuit [28].

Plutarch has exalted this divine attachment into a ſacred admiration for human morality and virtue in his life of

[25] V. 49.
[26] L. 10. v. 324, Ed. Lectii, p. 371.
[27] L. 2. El. 2. v. 14.
[28] Epiſt. Heroïd. V. v. 162.

Numa [29]; but in his Diſſertation on Love he ſpeaks of Apollo, as enamoured with his favourite Admetus in the ſame manner, as this monarch was attached to his wife Alceſtis [30].

N° II.

Verſe.

8. Ἐβόσκετο.

10. And fed his herds.

Here Apollo is repreſented as the herdſman of Admetus, employed to take care of his oxen. Thus Homer in an Hymn to Mercury mentions, that he ſtole the oxen of Apollo [31]. Tibullus aſſigns to him the cuſtody of theſe animals:

Pavit & Admeti tauros formoſus Apollo [32].

And again:

Me quondam Admeti niveos paviſſe juvencos [33].

[29] Οὐ μὴν ἀλλὰ φιλίαν γε πρὸς ἄνθρωπόν εἶναι θεῶν, καὶ τὸν ἐπὶ ταύτῃ λεγόμενον ἔρωτα, καὶ φυόμενον εἰς ἐπίμελειαν ἤθους καὶ ἀρετῆς πρέπον ἂν εἴη· καὶ ὃ πλημμελῆσιν οἱ τὸν Φόρβαντα καὶ τὸν Ὑάκινθον καὶ Ἄδμητον ἐρωμένους Ἀπόλλωνος γεγονέναι μυθολογοῦντες. (Numa, vol. I. p. 62. Ed. Xylan, 1620.)

[30] Ἀδμήτῳ χαριζόμενος ἐρῶντι μὲν αὐτῷ τῆς γυναικὸς, ἐρωμένῳ δὲ αὐτῷ γενομένῳ· (Amatorius, vol. II. p. 761. Id.)

[31] V. 18. vol. II. p. 706. Ed. Clarke, 1740. [32] L. 2. El. 2. v. 11.

[33] L. 3. El. 4. v. 67.

Horace,

Horace [34], Ovid [35], Milton [36], correſpond in this account. But Homer in his Iliad deſcribes Apollo engaged in attending the mares of Admetus:

Ἵπποι μὲν μέγ' ἄρισται ἔσαν Φερητιάδαο—
Τὰς ἐν Πιερίῃ θρέψ' ἀργυρότοξος Ἀπόλλων [37].

And Callimachus in his hymn to this God agrees in his appointment:

Ἐξότ' ἐπ' Ἀμφρυτῷ ξευγήτιδας ἔτρεφεν ἵππους [38].

There is ſtill another variation: Euripides in the ſequel of this drama calls him μηλονόμας [39] or the ſhepherd: thus alſo Pindar repreſents him as ὀπάονα μήλων [40]: And Statius alludes to the ſame idea:

Aut Amphyſiaco paſtor de gramine carpſi [41].

Thus alſo Virgil, when he calls him Paſtor ab Amphryſo. We muſt therefore allow, that Apollo had the general care of all the herds and flocks, which belonged to the Theſſalian monarch, and that the ancient Authors ſelected any particular animal, as they found it convenient to anſwer their deſcription. The Scholiaſt on this paſſage of Euripides defines ἐδεφορδὸν to imply the general term of ἔνεμον from the ſuperior quality of the ox, ἀπὸ τῦ διαφέροντος ζώου τῦ βοός. He might have confirmed this remark by citing the compound term of ἱπποβοκόλοι which occurs in the Phœniſſæ of

[34] L. 1. Od. 10. v. 9.
[35] Met. l. 2. v. 685.
[36] Manſus, v. 59.
[37] L. 2. v. 763 and 766.
[38] V. 48.
[39] V. 573.
[40] Pyth. Od. 9. v. 114.
[41] Sylv. l. 4. v. 105.

our

our poet[42]: there the Scholiaſt makes a ſimilar criticiſm, and mentions this line:

Ὡς τὸ τρισχιλίαι ἵπποι ἕλος καλαβεβκολέονλο.

It is remarkable, that Apollodorus, when he ſpeaks of this ſtory, regarding Admetus and Apollo, uſes both expreſſions implying "ſhepherd and herdſman". Ὁ δὲ παραγενόμενος εἰς Φεραὰς πρὸς Ἄδμηλον τὸν Φέρηλος τούτῳ λαλρεύων ἐποίμαινε, καὶ τὰς θηλείας βοὰς πάσας διδυμαλόκους ἐποίησεν[43]. He fed his ſheep, and made all his cows pregnant with twins. Thus alſo Nonnus unites the terms:

Βεκόλος Ἀδμήτοιο βοὰς ποίμαινεν Ἀπόλλων[44].

N° III.

Verſe.

Ἐγὼ δὲ, μὴ μίασμα μ' ἐν δόμοις κίχῃ,
23. Λείπω μελάθρων τήνδε φιλτάτην ςέγην.

I leave the friendly manſion,
27. Leſt there pollution find me.

This idea of pollution, ariſing from the view or contact of dead bodies, prevailed among various nations of Antiquity. Piſiſtratus is recorded in Herodotus to have purged the

[42] V. 28.
[43] L. 3. p. 115. 2. Ed. 1555.
[44] Dionyſiaca, I. 10. v. 323.

iſland

iſland Delos by removing the carcaſes near the conſecrated ſhrine, and tranſporting them to another ſpot[45]. He alſo deſcribes the purification of the Scythians after the burial of their friends[46], and relates, that no Babylonian would paſs under a portal in their city, becauſe their queen Nitocris was interred over it[47]. That this opinion reigned at Athens appears from Theophraſtus, who in his chapter on ſuperſtition includes the ſcruple of approaching the dead[48]. The wiſe legiſlator of Sparta was ambitious to remove this prejudice: he therefore eſtabliſhed, as we learn from Plutarch in the life of Lycurgus, the cuſtom of burial within the city, and erected monuments near the temples, that the youth might be trained from their infancy to the view of ſuch objects, nor ſhudder at the ſpectacle of death[49]. This author again mentions this law in his treatiſe on Spartan Inſtitutions, and obſerves that Lycurgus aboliſhed all pollutions[50]. If we proceed from Pagan hiſtory to Pagan fable, we may find, that Ulyſſes purifies the walls of his palace with fire and frankincenſe after the death of the Suitors in the Odyſſey:

Ἤνεγκεν δ' ἄρα τῦρ καὶ θήϊον· αὐτὰρ Ὀδυσσεὺς
Εὖ διεθείωσεν μέγαρον καὶ δῶμα καὶ αὐλήν[51].

And he again mentions this ceremony:

Αὐτὰρ ὁ δῶμα θεείῦται περικαλλὲς,
Πῦρ μέγα κειάμενος[52].

[45] L. 1. c. 64.
[46] L. 4. c. 73, 74, 75.
[47] L. 1. c. 87.
[48] Characteres, c. 16.
[49] Vol. I. p. 56. Ed. Xylan. 1620.
[50] Vol. II. p. 208. Id.
[51] L. 22. v. 494.
[52] L. 23. v. 51.

Now

Now with ſulphureous fires
The dome he purges, now the flame aſpires [53].

Thus the Trojans in the Æneid are ſprinkled with pure water for luſtration after the funeral ſolemnities beſtowed on Miſenus:

Idem ter ſocios purâ circumtulit undâ,
Luſtravitque viros [54].

In the Hippolitus of Euripides the Goddeſs Diana aſſerts, that it was unlawful for her to behold the dead, or pollute her eye with the gaſps of the dying [55]: and in the Iphigenia in Tauris, the touch of a carcaſe is conſidered ſuch an impurity, as to prevent an approach to the altar [56]. In the Helena Theſeus aſſerts, that his palace was yet pure, ſince Menelaus had not expired there [57]. We may trace the origin of this ancient opinion to the Moſaick law, from which it was probably derived. Whoever touched a dead body, or came into the tent of the deceaſed, was unclean for ſeven days [58]. The Jewiſh Prieſts were allowed to defile themſelves in this reſpect for their neareſt Relations only [59]; and even this privilege was denied to the High Prieſt in the caſe of his father or mother [60]. The Nazarite was under the ſame religious obligation, becauſe the conſecration of his God was upon his head [61]; and if any man died ſuddenly near him, he was commanded to ſhave himſelf for cleanſing, and to make an atonement for his ſin [62].

[53] Pope's Odyſſey, b. xxiii v. 52. [54] L. 6. v. 229 & 231.
[55] V. 1438. [56] V 383. [57] V. 1438.
[58] Numbers, c. xix. v. 11 & 14. [59] Leviticus, c. xxi. v. 1, &c.
[60] Id. v. xi. [61] Numbers, c. vi. v. 6 & 7. [62] Id. v. ix. & xi.

N° IV.

Verſe.

18. Θάναϛος.

32. Orcus.

This Græcian Character, Thanatos, was rendered by Macrobius into the Latin Verſion of Orcus [1]. Barnes, Morell, Muſgrave, and the two Engliſh Tranſlators, Mr. Potter and Mr. Wodhull, have alſo adopted this term. But Brumoy, and the two Italian Tranſlators, Pariſotti and Carmeli, have annexed the female nouns, derived from Mors in their reſpective languages, to repreſent Thanatos. According to the French Critick, Orcus was a diſtinct Perſonage in the Pagan Mythology from Death; and therefore he uſes his "La Mort" to preſerve the quality of the original Character [2]. In order to determine the propriety of both verſions we muſt firſt trace, whether Thanatos and Orcus are ſynonymous, and whether the female noun of La Mort can be ſubſtituted: Theſe inveſtigations will be nice and curious. There is no other authority cited by the Cambridge Editor in ſupport of the identity of Orcus and Thanatos than that

[1] Sed me pudet quòd tantus vir Græcarum etiam doctiſſimus litterarum ignoravit Euripidis nobiliſſimam fabulam Alceſtim; in hâc enim fabulâ in ſcenam Orcus inducitur gladium geſtans, quo crinem abſcindat Alceſtidis. (Saturn. l. 5. c. 19.)

[2] Theatre de Grecs. tom. iii. p. 99. Ed. 1732.

paſſage

paſſage in the fourth Æneid, where Virgil deſcribes the dying Dido:

Nondum illi flavum Proſerpina vertice crinem
Abſtulerat, ſtygioque caput damnaverat Orco [3].

This authority is by no means deciſive, for Orcus may here imply the manſion of hell, or more probably it alludes to Pluto the Infernal Monarch himſelf. Thus Iris immediately ſubjoins,

Hunc ego Diti
Sacrum juſſa fero, teque iſto corpore ſolvo [4].

And among the Fragments of Ennius, tranſlated from Euemerus, we read, Pluton Latinè eſt Dieſpiter; alii Orcum dicunt [5]. Beſides Cicero expreſly calls Orcus the ſon of Saturn, and brother of Jupiter and Neptune, in his treatiſe on the nature of the Gods [6], which fixes his identity with Pluto: He aſſigns a different genealogy to Mors [7], as the daughter of Erebus and Nox; and ſhe muſt inevitably from her female gender have been a diſtinct Perſonage in the Roman ſyſtem of Divinity: Hence we may fairly infer, that Orcus and Thanatos were different Characters, and that the

[3] V. 699. [4] V. 703.

[5] Ennii Fragm. p. 479. Ed. Columna, 1599.

[6] Age porrò Jovem & Neptunum Deum numeras; ergò etiam Orcus frater eorum Deus (L. 3. c. 17.)

[7] Quòd ſi ita eſt, Cœli quoque parentes Dii habendi ſunt, Æther & Dies, eorumque fratres & ſorores; qui a Genealogis antiquis ſic nominantur, Amor, Dolus, Metus, Labor, Invidentia, Fatum, Senectus, Mors, &c. quos omnes Erebo & Nocte natos ferunt: (Id.)

former could not be ſubſtituted literally to repreſent the latter unleſs from neceſſity: I recollect however one authority, where the identity of them ſeems to be ſupported: there is a line of Æſchylus preſerved among his fragments, which implies:

Μόνος Θεῶν γὰρ Θάνατος οὐ δωρῶν ἐρᾷ [8].

Death is the only God who loves not gifts.

Horace probably alluded to this paſſage, where he ſays,

Si metit Orcus
Grandia cum parvis non exorabilis auro [9].

Here Orcus not only ſignifies Death, but was perhaps tranſlated from the Thanatos of Æſchylus. In regard to the ſentiment itſelf there is a wonderful ſimilitude with that exclamation of Cardinal Beaufort, Biſhop of Wincheſter, in his laſt moments of agony: "And muſt I then die? will not "all my riches ſave me? I could purchaſe the kingdom, if "that would prolong my life: what! is there no bribing of "Death?" This is reported by Harpsfield in his Eccleſiaſtical Hiſtory [10]; and Shakeſpeare certainly alluded to this hiſtorick trait, when he makes the dying Cardinal in his Second Part of Henry the Sixth utter theſe words:

[8] Vol. II. p. 642 & 1102. Ed. Pauw.

[9] L. 2. Ep. 2. v. 179.

[10] Cited from Hacket's Epitaphs, vol. II. p. 170. The words are reported by Kennet in the Life and Reign of Henry the Sixth, as follow: "What! will nothing ſave my life? will money do nothing? Can't "Death be bribed a few years? I'd give the whole kingdom for my life." (Hiſtory of England, vol. I. p. 397.)

If

If thou beeſt Death, I'll give thee England's treaſure,
Enough to purchaſe ſuch another iſland,
So thou wilt let me live, and feel no pain [11].

But to return to the immediate object of the Note, we muſt next conſider, whether Mors can be ſubſtituted as the Latin verſion of Thanatos in the drama. Now, according to Harris in his Hermes, this Character of the Alceſtis is a proof of the natural diſtinction of ſexes obſerved in Languages: he aſſerts, that Milton had as much the ſanction of national opinion for his maſculine Death, as the ancient Poets had for many of their Deities. Even the Vulgar, ſays he, are ſo accuſtomed to this notion, that a female Death they would treat as ridiculous [12]. This learned Grammarian was certainly not aware how many languages have the correſponding term for death in the feminine gender, where, if perſonified, ſhe muſt be a Goddeſs from the operation of grammar. The genealogy of Mors from Cicero as a female has been already mentioned; and the Roman Poets often introduce this Pagan Divinity. Thus Lucretius:

Et nec opinanti Mors ad caput aſtitit ante [13].

Horace alludes to her in the following paſſages:

Pallida Mors æquo pulſat pede pauperum tabernas,
Regumque turres [14].

[11] A. iii. ſc. 3. vol. vi. p. 375. Ed. Johnſon and Steevens, 1778.
[12] Hermes, b. i. c. 4. p. 51 & 52. Ed. 1751.
[13] L. 3. v. 972.
[14] L. 1. Od. iv. v. 14.

Mors et fugacem perſequitur virum [15].
Mors atris circumvolat alis [16].

We find in Ovid:

Mors tamen a templis ad cava buſta trahet [17].

And in the Conſolation to Livia:

Omnia ſub leges Mors vocat atra ſuas [18].

But this Goddeſs is a remarkable favourite with Statius, who ſays in his Thebaid,

Mors fila ſororum
Enſe metit, captamque tenens fert manibus urbem [19].

Here we may obſerve, that a ſword is conferred upon her in the ſame manner as Thanatos is repreſented in the Alceſtis [20]; hence we may fairly infer, that Spence in his Polymetis was not juſtified, when, alluding to this weapon of Death, he adds, "I do not know how far this is to be depended upon, for we have only the ſingle authority of "Statius for it, and his authority is not great with me [21]." The next picture of her in the ſame poem is,

In ſpeculis Mors atra ſedet, dominiſque filentes
Adnumerat populos [22].

[15] L. 3. Od. ii. v. 14.
[16] L. 2. Sat. i. v. 58.
[17] Am. l. 3. El. 9. v. 38.
[18] V. 360.
[19] L. 1. v. 633.
[20] V. 75.
[21] Polymetis, Dial. 16th p. 262. Ed. 1747.
[22] L. 4. v. 529.

We

We ſee her in another paſſage thus repreſented:

Vultuque cruento
Mors armata ſedet [22].

And in another,

Mors fruitur cœlo, bellatoremque volando
Campum operit [23].

If we proceed to Lucan, we ſhall find her thus addreſſed in the Pharſalia:

Ipſamque vocatam,
Quos petat e nobis, Mortem tibi coge fateri [24].

The Tragedian Seneca has given the following images:

Mors alta avidos oris hiatus
Pandit, et omnes explicat alas [25].
Mors avidis pallida dentibus [26].

Hence it undoubtedly appears, that the Romans did not attach any ludicrous idea to their female Death. If we deſcend to the Engliſh, we ſhall find, that Harris is equally miſtaken in his aſſertion, as we may collect from the ſubjoined paſſages which have occurred to me. We read in Denham:

Groans and pale Death in all her ſhapes appear [27].

[22] L. 7. v. 73.
[23] L. 8. v. 378.
[24] L. 6. v. 601.
[25] Oedipus, v. 165.
[26] Hercules Furens, v. 555.
[27] P. 29. Ed. 1719.

In Sprat:

Now Death began her ſword to whet:
Not all the Cyclops ſweat,
Nor Vulcan's mighty anvils could prepare
Weapons enough for her [28].

And again in another poem:

When Death had got a large commiſſion out,
Throwing her arrows, and her ſtings about [29].

In Prior;

How by her patient Victor Death was ſlain [30].

In Sheffield Duke of Buckingham through the whole "Temple of Death" ſhe is repreſented female:

A monſter void of reaſon and of ſight
The Goddeſs is, who ſways the realm of night;
Her pow'r extends o'er all things, that have breath,
A cruel tyrant, and her name is Death [31].

In Rowe's tranſlation of the above cited paſſage from the Pharſalia of Lucan:

Call Death all pale and meagre from below,
And from herſelf the fatal picture know [32].

[28] Miſcellany Poems, vol. iii p. 209. Ed. 1716.
[29] Id. vol. I. p. 184.
[30] On Exodus, 3. 14. ſt. 8.
[31] Vol. I. p. 5. Ed. 1729.
[32] B. VI. vol. II. p. 49. Ed. 1722.

In

In Brome:

Has Death disclos'd to thee her gloomy ſtate,
The ghaſtly forms, the various woes that wait,
In terrible array before her awful gate [33]?

And again:

Death ſhakes aloft her dart, and o'er her prey
Gigantick ſtalking marks in blood her way [34].

And again:

Death unrelenting bears
An iron heart, and laughs at human cares;
She makes the mouldring race of man her prey,
And ev'n th' Immortal Pow'rs deteſt her ſway [35].

In Pope's Odyſſey this feminine gender is twice adopted:

When Death had ſeiz'd her prey [36].

When war has thunder'd with its loudeſt ſtorms,
Death thou haſt ſeen in all her ghaſtly forms.

And laſtly in Gray's Ode on Eton College Death is perſonified as a Queen [37]. Hence we may fairly maintain, that in this example of Death at leaſt there is no foundation for the ſuppoſed idea of a natural ſyſtem of genders eſtabliſhed by Harris. Without deviating too far from my immediate object, let us try his hypotheſis in other inſtances. The

[33] Poems, p. 37. Ed. 1727. [34] Id. p. 65.
[35] Id. p. 229. [36] B. xxiii. v. 45. [37] St. 9.

Sun

Sun on the principles in the Hermes is pronounced maſculine, and the Moon feminine: yet in the Arabick language, both Sun and Moon are maſculine nouns, and in the Saxon Sunna is feminine, and Mona maſculine [38]: here therefore we may apply grammatically that fantaſtick line of Dr. Donne, which he uſes metaphorically:

Here lies a ſhe Sun, and a he Moon there [39].

Lee has alſo repreſented the Sun as female in his Tragedy of Nero:

The Sun like a great mourner drives her herſe [40].

If we apply to ancient and philoſophical teſtimony, we may diſcover, that Plutarch in his treatiſe on Iſis and Oſiris aſſerts, that ſome Ancients imagined the Moon to have a compound nature of male and female, a φύσιν ἀρσενόθηλυν [41]. Another example is the Ocean: This Harris declares maſculine from his boiſterous nature and deep voice; yet Dryden, tranſlating Lucretius, thus ſays:

For thee the Ocean ſmiles, and ſmooths her wavy breaſt [42].

Tibi rident æquora ponti [43].

[38] See Hickes's Inſtit. Grammaticæ Anglo-Saxonicæ, p. 19. Ed. Oxon. 1609; and Elſtob's Engliſh Saxon Grammar, p. 17. Ed. 1715.

[39] Epithalamions, p. 94. Ed. 1719.

[40] Act III. Sc. I. vol. III. p. 102. Ed. 1734.

[41] P. 110. Ed. Squire, 1744.

[42] Miſcellanies, vol. II. p. 431. Ed. 1760.

[43] De rerum naturâ, l. 1. v. 8.

And

And Cowley in his Anacreontiques thus alludes to the Sea:

Whilſt all her ſands thy counters be [44].

Another inſtance, which militates with the ſyſtem in the Hermes, is the Græcian Goddeſs Βιὰ, or Strength: ſhe is not only perſonified as a female by Heſiod [45] and Callimachus [46], but introduced even by Æſchylus on the ſtage, as a dramatick Character in his Prometheus [47]: yet what can be more active, ſtrong, or efficacious, which are the identical criterions of the maſculine gender, declared in the Hermes [48], than Strength herſelf? or what more incompatible with thoſe ſoft amiable qualities, aſſigned to the female nouns in the ſame book [49], than this robuſt Divinity? Hence the preceding inveſtigation demonſtrates, that there is no fixed ſtandard derived from nature in human languages on the ſubject of genders. But, to return to the verſion of Thanatos, though we have ſeen Mors perſonified by the Romans, and though this Pagan Goddeſs may be admitted in epick and lyrick poetry, yet I can by no means correſpond with the French Critick and Italian Tranſlators, in ſubſtituting this word for the dramatick Character of the Alceſtis, which muſt inevitably be a deviation from the original in reſpect to ſex. What then muſt be done, if both Orcus and Mors are rejected? The Aldus, Baſil, and Paris Edition of Euripides in 1619, with the Tragœdiæ Selectæ by

[44] Vol. I. p. 52. Ed 1707.
[45] Theog. v. 385.
[46] Hym. in Jovem, v. 67.
[47] Act I. Sc. I.
[48] B. I. c. 4. p. 44. Ed. 1751.
[49] Id. p. 45.

Henry

Henry Stephens [50], have the Character of Charon, inſtead of Thanatos, and the old Latin verſions of Camillus & Melanthon correſpond with this term: but Charon is certainly more diſtinct in the Pagan Mythology from Thanatos than even Orcus; and unleſs the manuſcripts in number juſtify this Character, it ought not to be admitted. Macrobius, who lived in the fourth century, certainly did not read Charon in his copy, or he would have never rendered this Perſonage by Orcus. The old Commentator of Virgil, Servius, who was contemporary with Macrobius, alſo mentions, that Orcus was introduced into the Alceſtis of Euripides according to the opinion of ſome Perſons, though in the line preceding he deſcribes Mercury cutting the hair of the Queen in this Tragedy [51]. This variation is extraordinary. Buchanan alone has adopted another mode of tranſlation, and has latinized Thanatos in his poetical verſion of the Alceſtis: I ſhould be inclined to follow him in preference to Orcus, Charon, or Mors, if there were an abſolute neceſſity from the conſtitution of the Roman language to transfer a Græcian word literally, and to coin a new Pagan God in their code; but this I ſhall ſhew is not the caſe, and will here offer another Latin word to repreſent Θάνατος,

[50] See Mr. Wodhull's Note in his tranſlation of Euripides, vol. II. p. 4.

[51] Ut & ſuprà diximus, trahit hoc de Alceſti Euripidis, qui inducit Mercurium ei comam ſecantem, quia fato peribat mariti: Alii dicunt, Euripidem Orcum in ſcenam inducere gladium ferentem, quo crinem Alceſti abſcindat. (Vide Æn. l. 4. v. 694, vol. I. p. 649. Ed. Maſvicius, 1717.)

which

which has escaped the attention of all the Translators and Commentators, and is not liable to the several objections beforementioned: this is the Roman Deity of Letum, who is personified by Virgil in his description of Hell:

Letumque Laborque,
Et consanguineus Leti Sopor [52].

And we may remember, that he expressly imitates Homer, who in two passages of his Iliad calls Sleep the brother of Thanatos or Death:

Ἐνθ' Ὕπνῳ ξύμβλητο κασιγνήτῳ Θανάτοιο [53].

Ὕπνῳ καὶ Θανάτῳ διδυμάοσιν [54].

And also Hesiod:

Καὶ Θάνατον, τέκε δ' Ὕπνον [55].

Valerius Flaccus likewise addresses Sleep as the brother of Letum:

Nunc age major ades, fratrique similime Leto [56].

And also Statius:

Cum consanguinei mixtus caligine Leti
Somnus [57].

Here then we have the authority of three Roman Poets, translating the Græcian God, Thanatos, by Letum, which preserves the exact identity of Character without any violation of gender, from male to female, since the neuter ter-

[52] Æn. l. 6. v. 278.
[53] L. 14. v. 231.
[54] L. 16. v. 672.
[55] Theog. v. 212.
[56] Argon. l. 8. v. 74.
[57] Theb. l. 5. v. 199.

mination of the noun will not be liable to the ſame objection as Mors, nor will Orcus or Charon be thus confounded with Thanatos. I find alſo Letum perſonified in two other inſtances without any alluſion to his conſanguinity with Somnus: in another paſſage of Valerius Flaccus:

Et Leti major imago
Viſa, truces exerta manus [58].

And in Petronius:

Letumque, Inſidiæque, & lurida Mortis imago [59].

The Engliſh Tranſlators did not labour under the ſame difficulty with the Latin Editors, or with the French and Italian Interpreters in their reſpective languages. Our tongue from its ſingular conſtruction of grammar admits, that Death may be perſonified, either male or female, according to the caprice of the Author. Neither the concomitant article, nor the termination of the noun, fixes it to either by an arbitrary and abſolute law. Harris, notwithſtanding his attachment to his favourite ſyſtem, was aware of this curious diſtinction and property of ſyntax, ſince he includes Death with Time, Fortune, Virtue, in the catalogue of thoſe Engliſh words, whoſe genders are not aſcertained as in other ancient and modern languages [60]: yet he does not appear to have been conſcious how this ingenious diſcovery, of which I believe he was the author, militates with his own doctrine advanced in the Hermes, which we have here refuted in

[58] L. 2. v. 207. [59] V 263. p. 22. Ed. 1669.
[60] See Hermes, b. i. c. 4. p. 51. Ed. 1751.

many

many inſtances, and which was not ſufficiently examined by the ſtandard of various languages to eſtabliſh its truth.

N° V.

Verſe.

Στείχω δ' ἐπ' αὐτὴν ὡς καθάρξωμαι ξίφει.
Ἱερὸς γὰρ οὗτος τῶν καθὰ χθονὸς θεῶν,
77. Ὅτῳ τόδ' ἔγχος κρατὸς ἁγνίσει τρίχα.

I go, and with this ſword aſſert my claim;
For ſacred to th' Infernal Gods that head,
81. Whoſe hair is hallow'd by this charmed blade.

It was an ancient idea of Pagan Superſtition, that a ſevered lock from the head of the dying Mortal was a neceſſary and preliminary initiation to death: Hence the body of the victim became conſecrated to the Infernal Powers. Euripides again alludes to this ceremony in his Heraclidæ, where Iolaus tells Macaria, that he dreads to offend Proſerpine to whom her body was devoted:

Δυσφημεῖν γὰρ ἄζομαι θεὰν,
Ἣ σὸν κατῆρκται σῶμα, Δήμητρος κόρην [1].

Virgil has adopted this notion, and repreſented Juno diſpatching Iris to cut the lock of Dido, which was ſacred to Pluto, before ſhe diſſolved her life:

[1] V. 601.

Hunc

Hunc ego Diti
Sacrum juſſa fero, teque iſto corpore ſolvo:
Sic ait, & dextrâ crinem ſecat [2].

This was however an uſurpation of power in Iris, becauſe Dido did not die by a natural demiſe, but by her own hand anticipating death:

Nam, quia nec fato, meritâ nec morte peribat,
Sed miſera ante diem, ſubitoque accenſa furore,
Nondum illi flavum Proſerpina vertice crinem
Abſtulerat, Stygioque caput damnaverat Orco [3].

For ſince ſhe died not doom'd by Heaven's decree,
Or her own crime, but human caſualty,
And rage of love, that plung'd her in deſpair,
The Siſters had not cut the topmoſt hair;
Which Proſerpine, and they can only know,
Nor made her ſacred to the Shades below [4].

Our Engliſh Tranſlator, Dryden, has here departed in his verſion from the original mythology by uniting the Siſters or Fates with Proſerpine in the execution of this office. Statius correſponds with Virgil in appropriating it to the Infernal Queen herſelf:

Jam complexa manu crinem tenet infera Juno [5].

And we here ſee, that Euripides confers this employment on Thanatos or Death. Theſe are the only paſſages, which

[2] Æn. l. 4. v. 704.
[3] Id. v. 699.
[4] Dryden's Æneis, B. IV. v. 1003.
[5] Sylva, l. 2. Glaucias, v. 147.

I have

I have been able to diſcover, that allude to this Pagan ceremony. I ſhould have imagined, that Euripides had been the firſt Author who deſcribed it, if I had not found the following remark of the old Commentator, Servius, on a line in the fourth Æneid: "Alii dicunt Euripidem Orcum "in ſcenam inducere gladium ferentem, quo crinem Alceſti "abſcindat. Euripidem hoc a Pœnia antiquo Tragico mu-"tuatum[6]." It is impoſſible to trace who this ancient Tragedian Pœnias was, and probably the paſſage is corrupt. It was the opinion of Cornutus, a learned Roman, that Virgil was the Inventor of this notion: he is ſeverely cenſured by Macrobius for this ignorance, who proves, that the Alceſtis had furniſhed the precedent in theſe words:

"Hanc Virgilius non de nihilo fabulam fingit, ſicut vir "alias doctiſſimus Cornutus exiſtimat, qui adnotationem "ejuſmodi appoſuit his verſibus: unde hæc hiſtoria, ut "crinis auferendus ſit morientibus, ignoratur; ſed aſſuevit "poetico more aliqua fingere, ut de aureo ramo; hæc Cor-"nutus: Sed me pudet quòd tantus vir Græcarum etiam "doctiſſimus literarum ignoravit Euripidis nobiliſſimam "fabulam Alceſtim; in hâc enim fabulâ in ſcenam Orcus "inducitur gladium geſtans, quo crinem abſcindat Alceſti-"dis & ſic loquitur—Proditum eſt, ut opinor, quem ſe-"cutus Virgilius fabulam abſcindendi crinis induxerit, "ἀγνίσαι autem Græcè dicunt Diis conſecrare, unde poeta "veſter ait ex Iridis perſonâ:

[6] V. 694, vol. i. p. 649. Ed. Maſvicius, 1717.

Hunc ego Diti
Sacrum juſſa fero, teque iſto corpore ſolvo [7].

Macrobius has thrown no farther light on this ſubject, but only detected the error of Cornutus. The learned Jeſuit, Ruæus, in his Edition of Virgil has a very ingenious conjecture on the origin of this Pagan idea which he thus ſuggeſts: "Mos fortè repetitus e ſacrificiis, ubi ſetas aliquot "è mediâ victimarum fronte decerpere, & in ignem con-"jicere ſolebant. Æn. 6. 245 Ita & in hominibus puta-"bant fieri, quos Orco quaſi victimas Mors demittebat [8]." The paſſage in the ſixth Æneid, to which the Commentator refers, is this:

Quatuor hic primum nigrantes terga juvencos
Conſtituit, frontique invergit vina ſacerdos;
Et, ſummas carpens media inter cornua ſetas,
Ignibus imponit ſacris, libamina prima,
Voce vocans Hecaten cœloque ereboque potentem [9].

Archbiſhop Potter in his Archæologia, after citing Euripides and Virgil in ſupport of this ancient idea regarding the conſecration preceding death, thus ſubjoins without any mention of Ruæus: "What was the ground of this opinion "cannot be certainly defined; but it ſeems not improbable, "that it proceeded from a ceremony at ſacrifices, wherein "they cut ſome of the hairs from the victim's forehead, and

[7] Saturn. l. 5. c. 16. p. 510. Ed. 1760.
[8] Æn. l. 4. v. 698. Ed. Delphin. 1695.
[9] Æn. 6. v. 247.

"offered

"offered them to the Gods as the firſt fruits of the ſacri-
"fice; whence ſome imagine the ſame was thought to be
"done by Death upon Men ſent as victims to the Infernal
"Gods [10]." As neither Ruæus nor Potter has confirmed this conjecture by any other authority, I will proceed to eſtabliſh it by additional evidence. We have the venerable teſtimony of Homer in ſupport of the cuſtom, as applied to the animal ſacrifices of the Græcians: thus, when Agamemnon in the third Iliad confirms the truce for the ſingle combat of Paris and Menelaus, he ſevers the hair from the heads of the lambs:

Ἀρνῶν ἑκ κεφαλεῶν τάμνε τρίχας [11].

In the ſame manner Neſtor in the Odyſſey, when he offers ſacred rites to Minerva, throws the hair of the Victim on the flame:

Πολλὰ δ' Ἀθήνῃ
Εὔχετ' ἀπαρχόμενος, κεφαλῆς τρίχας ἐν πυρὶ βάλλεν [12].

And Eumæus in the ſequel of that poem begins his rural ſacrifice with the ſolemnity of caſting the hair from the head of the ſacrificed boar on the fire:

Ἀλλ' ὅγ' ἀπαρχόμενος κεφαλῆς τρίχας ἐν πυρὶ βάλλεν
Ἀργιόδοντος ὑὸς, καὶ ἐπεύχετο πᾶσι θεοῖσι [13].

Here we may obſerve, that the ſame word, ἀπάρχομαι, which implies a ſacred initiation, is uſed in the two laſt

[10] B. iv. c. 2. p. 174. Ed. 1728.
[11] V. 273.
[12] L. 3. v. 446.
[13] L. 14. v. 423.

inſtances of Homer, as the correſponding καθάρχομαι in the Alceſtis and Heraclidæ of Euripides.

But our dramatick Poet himſelf in his Electra expreſsly refers to this Græcian cuſtom in the animal ſacrifices, ſince he ſays,

Ἐκ κανοῦ δ' ἑλὼν
Αἴγισθος ὀρθὴν σφάγιδα, μοσχίαν τρίχα
Τεμὼν, ἐφ' ἁγνὸν πῦρ ἔθηκε δεξιᾷ [14].

Ægiſthus then the ſacrificing blade
Took from the baſket, from the bullock's front
To cut the hair, which on the hallow'd fire
With his right hand he threw [15].

Hence we have fairly deduced the conformity of this uſage, and the probability of its derivation. We may add, that the ſame Deities are invoked on one occaſion, as employed on the other. Virgil has, ſpeaking of the ſlaughtered heifers:

Voce vocans Hecaten cœloque ereboque potentem [16].

Proſerpine and Death are the officiating Powers beforementioned, where the human Victims are concerned, and Proſerpine and Hecate have the ſame identity of Character. But, though perhaps the Græcians borrowed this idea from the animal, and transferred it to the human ſacrifices according to the opinion of Ruæus, I am inclined to think

[14] V. 812. [15] Potter's Electra, v. 888. [16] Æn. l. 7. v. 24

that its origin is ſtill more ancient, and may be traced to the Oriental Cuſtom in Aſia. An hiſtorical anecdote, recorded in Plutarch, has ſuggeſted to me that ſuppoſition: this Biographer in his Life of Alexander relates, that when the Indian Gymnoſophiſt, Calanus. flung himſelf on the funeral pile in the preſence of that Monarch, he began the initiating ceremony of death by plucking his hair, ἀπαρξάμενος τῶν τριχῶν [17], where the identical verb, conſecrated to this devotion, again occurs, implying the firſt fruits of the ceremony. I was amazed to find, that a correſponding rite prevails in Otaheite at this day; but we are aſſured of that fact by Captain Cook in his laſt Voyage, when he deſcribes the human Victim there exhibited from ocular teſtimony. This was a man ſacrificed to the Eatooa to implore the aſſiſtance of the God againſt Eimeo [18]. In the courſe of a prayer, pronounced by the Prieſt, "ſome hair was pulled off the head of the ſacrifice [19]." The ſolemnity itſelf is called Poore Eree or Chief's Prayer; and the victim, who is offered up, Taata taboo or conſecrated Man [20]. There was alſo a dog killed at the ſame time, "whoſe hair was ſinged off [21]." Here then we have by a fortunate combination of events a modern example both of an animal and human Victim devoted to Death, and in both of them the hair was ſevered from the body according to the ancient notion of Pagan Superſtition illuſtrated in this Note. The conformity

[17] Vol. I. p. 703. Ed. Xylan. 1620. [18] Vol. II. c. 2. p. 30. Ed. 1785.
[19] Id. p. 33 & 34. [20] Id. p. 40. [21] Id. p. 35.

of Cuſtoms is the beſt clue to unravel the origin of theſe Inhabitants in the Iſlands of the Pacifick Ocean.

N° VI.

Verſe.

87. Κλύει τις ἢ στεναγμὸν ἢ χερῶν κτύπον;

90. Hear you a cry, hear you a claſh of hands?

The Græcians had a funeral ceremony, called the κτύπος χερῶν, or the noiſe of hands. Theſe were uplifted around the head, and employed to produce a reſounding claſh, which was a ſymbol of woe. Æſchylus thus alludes to it in his "Seven againſt Thebes," where the Chorus exclaims on the view of the dead bodies of Eteocles and Polynices:

Ἀλλὰ γόον ὦ φίλαι κάτ' οὖρον
Ἐρέσσετ', ἀμφὶ κραῖ πόμπιμον χεροῖν
Πίτυλον, ὃς αἰὲν δι' Ἀχέροντ' ἀμείβεται
Τὰν ἄσπονον μελάγκροκον
Ναύσπολον θεωρίδα [1].

Come then ye Virgins from the mournful bands
To wail the mighty ſlain!
And ever and anon, at each ſad pauſe
The dying cadence draws,

[1] V. 864.

Together

Together ſmite your high-rais'd hands,
The ſullen ſound attemper'd to the ſtrain,
That with many a diſmal note
Accompanies the ſable boat [2].

We learn from Euripides in his Oreſtes, that this funereal ſound was conſecrated to Proſerpine:

Κτύπον τε κραῖὸς, ὃν ἔλαχ' αἱ καλαὶ χθονὸς
Νερῖέρων Περσέφασσα, καλλίπαις Θεά [3].

Theſe hands my bleeding cheeks ſhall tear,
And beat this head in wild deſpair,
Devoted to the Queen, that rules beneath
The realms of darkneſs and of death [4].

The Chorus in the Phœniſſæ, having heard the melancholy cataſtrophe of Oedipus's family, exhorts each other to perform this act of woe:

Ἀνάγετ' ἀνάγεῖε κωκυῖὸν,
Ἐπὶ κρᾶτά τε λευκοπήχεις κῖύπους χεροῖν [5].

Raiſe raiſe the cry of woe, and o'er your heads
Your white hands ſmote with many a ſounding ſtroke [6].

Thus Peleus in the Andromache of our Poet after the death of Pyrrhus exclaims:

Οὐκ ἐπιθήσομαι
Ἐμῷ κάρᾳ κτύπημα χερὸς ὁλοόν [7];

[2] Potter's Æſchylus, vol. I. p. 238. Ed. 1779. [3] V. 962.
[4] Potter's Oreſtes, v 1009. [5] V. 1360.
[6] Potter's Phœniſſæ, v. 1325. [7] V. 1211.

Shall I not rend my hair, and beat my head
In anguiſh for the loſs [8] ?

The original idea implies the noiſe of the hand reſounding on the head. We have another alluſion to this ſacred rite in the Helena, where Græce herſelf is perſonified, and repreſented in this pictureſque attitude :

Βοὰν ἔοαν δ' Ἕλλας
Κελαδησε, κἀνωτότυξεν,
Ἐπὶ δε κραῖ χέρας ἔθηκεν [9].

Græce too hath heard the cry, the cry of woe,
In mournful notes reſounding through her towns,
And beat her head, and rent her bleeding cheeks [10].

This paſſage has been egregiouſly miſinterpreted by Archbiſhop Potter in his Archæologia Græca : he has not only omitted to mention in his Chapter on the Mourning for the Dead the Cuſtom illuſtrated in this Note, but has invented the following uſage : " Another Token of Dejection," ſays he, " was to decline their heads upon their hands : whence " Helen ſpeaks thus of the calamitous Trojans :

" Ἐπὶ δὲ κραῖ χεῖρας ἔθηκαν.

" They with their hands ſupport their drooping head [11]."

Here is not only an error of opinion, but there are as many blunders as words : it was not the Trojans, but Græce herſelf

[8] Potter's Andromache, v. 1325.
[9] V. 377.
[10] Potter's Helena, v. 406.
[11] B. IV. c. 5. vol. II. p. 202. Ed. 1728.

here

here repreſented; it was not the head declined upon the hand, but the hand applied to the head; it was not a token of ſilent dejection, but a ſymbol of violent grief expreſſed by a ſonorous claſh. I am not aware of any authority in the Roman Poets, which exactly correſponds in alluſion to this Græcian Cuſtom. The Siſter of the fallen Dido in the Æneid beats her boſom:

Unguibus ora ſoror fœdans & pectora pugnis [12].

Thus the Trojan Women in the ſequel lament the deceaſed Pallas:

Ingentem gemitum tunſis ad ſidera tollunt
Pectoribus, mœſtoque immugit regia luctu [13].

No particular attitude of the hands is conveyed by Lucan in the following picture of melancholy woe:

Sic funere primo
Attonitæ tacuere domus, cum corpora nondum
Conclamata jacent, nec mater crine ſoluto
Exigit ad ſævos famulorum brachia planctus [14].

But this action was probably deſigned for the breaſt, to which he expreſsly refers in a line nearly ſubſequent:

Nunc, ait, O miſeræ contundite pectora matres [15]!

[12] L. 4. v. 673.
[13] L. 11. v. 38.
[14] L. 2. v. 24.
[15] Id. v. 38.

N° VII.

Verſe.

Πυλῶν πάροιθεν δ' ἐχ' ὁρῶ
Πηγαῖον, ὡς νομίζεται
100. Γε, χέρνιβ' ἐπὶ φθιτῶν πύλαις.

Nor vaſe of fountain water do I ſee
Before the doors, as Cuſtom claims, to bathe
101. The corſe.

The Original only implies, that no laver of pure water was viſible at the gate of the deceaſed Perſon in conformity with eſtabliſhed law. No particular object is ſpecified for which this vaſe was deſigned. The Cambridge Editor, Barnes [1], and the Engliſh Tranſlator, Mr. Potter, have ſuppoſed in their reſpective verſions, that it was employed to bathe the dead body. Monſieur Guys in his Voyage Litteraire de la Græce has adopted the ſame idea [2]. It will appear from the following teſtimony, that they are miſtaken in this opinion. Heſychius in his Lexicon on the word Πηγαῖον thus defines it: Ὕδωρ, τὸ περικαθαίρον τὰ πρὸς τῆς

[1] Aquam cadaveri lavando deſtinatam.

[2] Dans Euripide on ne veut pas croire la mort d' Alceſte, parceque dit le Repréſentant du Peuple ou le Chœur, je ne vois pas l'eau pour laver le corps (Lett. 18. tom. I. p. 285. Ed. 1776.)

οἰκίας

οἰκίας τῶν ἀποπεμπομένων, ὅτε ἐξεκόμιζαν. "The water, which "purifies what comes from the houſe of the deceaſed, when "they carry him to burial." The receptacle, appropriated for this water, was called by the correſponding terms of ἀρδάνιον and ὄστρακον: the former of which implies a vaſe for irrigation, and the latter refers to the materials, of which it was compoſed, or the teſtaceous ſubſtance: Heſychius thus explains the former: Ταῦτα δὲ πρὸ τῆς αὐλείᾳ θύρας ἐτίθεσαν ὕδατος πλήρη, ἵνα, ὁπότε τὶς τελευτήσειεν, οἱ πρὸς ἐμφανισμὸν ἐξιόντες περιῤῥέωνται. "This was placed before the principal gate "full of water, that thoſe, who iſſued from the manſion of "the departed into the open air, might be ſprinkled with "it." He thus defines the latter word. Ὄστρακον, ὁπότε τὶς ἀποθάνοι, γάστραν πρὸ τῶν θυρῶν ἐτίθεσαν, ἐξ ἄλλης οἰκίας λαμβάνοντες καὶ πληροῦντες ὕδατος. "When any Perſon died, they "placed a veſſel before his gate, having carried it from ano-"ther houſe, and filled it with water." Ariſtophanes has mentioned this very receptacle of the ὄστρακον, and refers to its ſituation and uſage in the following line of his Comedy, called Eccleſiazuſæ, or the Female Orators:

Ὕδατός τε καλάθου τοὔστρακον πρὸ τῆς θύρας [3].

We may alſo add the concurrent teſtimony of Julius Pollux in ſupport of this Cuſtom. Οἱ ἐπὶ τὴν οἰκίαν τοῦ πενθοῦντος ἀφικνούμενοι ἐξιόντες ἐκαθαίροντο ὕδατι περιῤῥαινόμενοι· τὸ δὲ πρόκειτο ἐν ἀγγείῳ κεραμέῳ, ἐξ ἄλλης οἰκίας κεκομισμένον· τὸ δὲ ὄστρακον ἐκα-

[3] V. 1025.

λεῖτο ἀρδάνιον [4]. "Thoſe, who had entered the houſe of a "mourning Perſon, were on their departure from it puri-"fied, being ſprinkled with water: Now this was expoſed "in an earthen veſſel being brought from another manſion: "And the receptacle was called ἀρδάνιον, as well as ἄσ]ρακον." Suidas likewiſe confirms this evidence, when he explains ἀρδάνιον. He tells us, that it was Κεραμίον· ϖαρὰ τὸ ἄρδειν. ἐτίθε]ο δὲ χ ϖρὸ τῆς θύρας τῶν τε]ελευ]ηκότων τοὶς εἰσιῦσιν χ ἐξιῦσιν, ἵνα ϖεριῤῥαίνων]αι. "It was made of potters ware, and ſo "called from irrigating: it was placed before the gate of "the deceaſed for paſſengers entering and departing, that "they might be ſprinkled." Hence we have fully explained this veſſel of ablution, and the purpoſe, for which it was deſigned: beſides its publick ſituation would have rendered it very improper and indelicate for bathing the corſe at the veſtibule of the manſion. We have already illuſtrated in a preceding Note on this Play [5] the Græcian idea of pollution, attached to the view or contact of the Dead, and this luſtration was intended to counteract that effect. Thus we read in the Æneid, that, after the funereal ſolemnities beſtowed on Miſenus, the Trojans were purified by Corynæus with water:

Idem ter ſocios purâ circumtulit undâ,
Spargens rore levi & ramo felicis olivæ,
Luſtravitque viros [6].

We learn from Pierius in his comment on the laſt line, that the Roman Manuſcript inſtead of "viros" had

[4] L. 8. c. 7. vol. II. p. 894. Ed. 1706.
[5] N° III.
[6] L. 6. v. 231.

"domos,"

"domos," which gives an additional evidence to this Cuſtom, ſince it proves the very place defiled, where the deceaſed expired.

N° VIII.

Verſe.

Χαίτας τ' ἄν τις ἐπὶ πρόθυρα τομαί-
102. ος, ἃ δὴ νεκύων πένθεσι πίτνει.

And none hath on the portal plac'd
His locks, in ſolemn mournful for the dead
103. Uſually ſhorn.

Is was a ſymbol of Græcian affection to honour departed Friends by ſevering their locks, and ſuſpending them in different places or throwing them over the corſe. We learn from this paſſage, that this funereal tribute was ſometimes hung on the portal of the houſe, which belonged to the Deceaſed. The Trojan Virgins in the Helena of our Poet are repreſented, after the capture of their city, depoſiting their treſſes round the river Scamander:

Ἀπὸ δὲ παρθένοι κόμας
Ἔθεντο, σύγγονοι νεκρῶν,
Σκαμάνδριον ἀμφὶ Φρύγιον οἶδμα [1].

[1] V. 374.

The

The moſt accuſtomed ſpot for this ceremony was the monument of the Dead: here Oreſtes offers it, as the τὸ κάμον τὸ ἐνθηκήριον, in the Choephoræ of Æſchylus [2], and Electra, diſcovering it there, exclaims in the ſequel:

Ὁρῶ τομαῖον τόνδε βόστρυχον τάφῳ [3].

The ſame Princeſs is deſcribed by Sophocles, crowning her father's tomb with libations and devoted locks;

Ἡμεῖς δὲ πατρὸς τύμβον, ὡς ἐφίετο,
Λοιβαῖσι πρῶτον καὶ καρατόμοις χλιδαῖς
Στέψαντες [4].

Thus in the Electra of Euripides ſevered treſſes are found on the monument of Agamemnon [5]: And in his Iphigenia in Tauris Oreſtes implores his Siſter to raiſe a ſepulchre, and beſtow on it her tears and hair in honour of himſelf:

Τύμβον τε χώσον, κἀπίθες μνημεῖά μοι,
Καὶ δάκρυ ἀδελφὴ, καὶ κόμας δότω τάφῳ [6].

Hecuba aſſerts in the Troades, that ſhe had placed her locks on the tomb of her departed Sons:

Τρίχας τ' ἐμήθην τάσδε πρὸς τύμβον νεκρῶν [7].

The Roman Poets ſeldom mention this melancholy tribute, as offered on the monument; yet Canace complains to Macareus in Ovid's Epiſtle, that ſhe was deprived of this ceremony:

[2] V. 6.
[3] V. 166.
[4] V. 53.
[5] V. 515, 519, 521, 546.
[6] V. 703.
[7] V. 480.

Non

Non mihi te licuit lachrymis perfundere juſtis,
In tua non tonſas ferre ſepulchra comas [8].

We may add the hiſtorical teſtimony of Pauſanias in ſupport of this Græcian Cuſtom, who records, that Hercules erected a tomb to Soſtratus, and ſuſpended an offering of his hair on it [9]. Another place, where this ſymbol of love was thrown, was the corſe itſelf of the departed Friend. Thus the Myrmidons ſcatter Patroclus in the Iliad:

Θριξὶ δὲ πάντα νέκυν καλαείνυον, ἃς ἐπέβαλλον
Κειρόμενοι [10].

And Achilles himſelf devotes to his Friend that lock, which had been conſecrated to the river Sperchius:

Στὰς ἀπάνευθε πυρῆς ξανθὴς ἀπεκείραλο χαίτην,
Τήν ῥα Σπερχειῷ πολαμῷ τρέφε τηλεθόωσαν [11].

Since he knew, that he ſhould not return to his native country, he beſtows it on his beloved Patroclus to be carried to the Shades below:

Νῦν δ' ἐπεὶ ἐ νέομαί γε φίλην ἐς πατρίδα γαῖαν,
Πατρόκλῳ ἥρῳι κόμην ὀπάσαιμι φέρεσθαι [12].

We read in the Odyſſey, that Achilles himſelf after his death was thus honoured by his Friends:

[8] Epiſt. Heroid. xi. v. 116.

[9] Οὕτως εἰ τὸν Ἡρακλέα τότε μνῆμα αὐτὸν εἶναι τὸν ποιήσαιλα, ᾗ ἀπαρχὰς ἀπὸ τῶν ἐν τῇ κεφαλῇ τριχῶν δοῦναι. (L. 7. c. 17. p. 566. Ed. 1696.)

[10] L. 23. v. 136. [11] Id. v. 142. [12] Id. v. 151.

Πολλὰ

Πολλαὶ δὲ σ' ἀμφὶς
Δάκρυα θερμαὶ χέον Δαναοὶ, κείρονθό δε χαίτας [13].

Thus Antigone, alluding to her dead Brothers, demands in the Phœniſſæ of Euripides, on whom ſhe ſhould firſt throw the offering of her ſevered treſſes:

Τίν' ἐπὶ πρῶτον ἀπὸ χαίτας σπαραγμοῖς
Ἀπαρχὰς βαλῶ [14];

Callimachus deſcribing the anger of Diana aſſerts, that old men are ſhorn over their children:

Κείρονται δὲ γέροντες ἐφ' υἱάσιν [15].

And Bion in his epitaph on Adonis repreſents the Loves, as ſhowering their treſſes over his body:

Ἔρωτες
Κειράμενοι χαίτας ἐπ' Ἀδώνιδι [16].

The Roman Poets often mention this ceremony as conferred at the funeral. Thus Catullus,

Sæpe fatebuntur gnatorum in funere matres,
Quum in cinerem canos ſolvent a vertice crines [17].

And Propertius,

Illa meo caros donâſſet funere crines [18].

And Ovid,

Planxere ſorores
Naïdes, & ſectos fratri poſuere capillos [19].

[13] L. 24. v. 46.
[14] V. 1523.
[15] Hym. in Dianam. v. 126.
[16] V. 81.
[17] Carmen. 63. v. 350.
[18] L. 1. El. 17. v. 21.
[19] Met. L. 3. v. 506.

And

And again in his Epiſtle to Livia:

Nec traxit cæſas per tua membra comas [20].

Statius repreſents Lycurgus in his Thebaid, thus expreſſing his affection towards the Infant Archemorus:

Tergoque & pectore fuſam
Cæſariem ferro minuit, ſectiſque jacentis
Obnubit tenuia ora comis [21].

And Seneca ſays in his Hippolytus:

Capitis exuvias cape,
Laceræque frontis accipe abſciſſam comam [22].

If we ſearch for hiſtorical evidence on this ſubject, we ſhall find, that the Roman Emperor Antoninus is reported by Herodian to have buried his favourite Feſtus at Ilium with rites correſponding to thoſe beſtowed by Achilles on Patroclus: "When he threw (ſays he) the lock into the "fire, he expoſed himſelf to ridicule, ſince his head "was remarkable for thin hair; yet he cut off all he "had [23]." Dionyſius Halicarnaſſenſis, deſcribing the burial of Virginia, ſays, that ſome of the Matrons and Virgins cut off their curls, and caſt them upon their bier [24].

[20] V. 98. [21] L. 6. v. 196. [22] V. 1182.

[23] Πάνυ τε ὢν ψιλόκορσος πλόκαμον ἐπιθῆναι τῷ πυρὶ ζητῶν ἐγελᾶτο· πλὴν ὅτι εἶχε τριχῶν ἀπεκείραλο. (L. 4. c. 14. p. 156. Ed. 1678.)

[24] Καὶ πω τινὲς κὴ πλοκάμων ἀποκειράμεναι βοηθήσουσι. (L. 11.)

There are modern Nations where this Cuſtom ſtill prevails. The Græcian Women, according to Monſieur Guys in his Voyage Litteraire ſur la Grece, now practiſe this ceremony [26]. The Widows of Florida very lately cut off their hair, when their Huſbands were ſlain, and ſcattered it over their graves [27]. Before I conclude this Note, I muſt obſerve, that Kirchman "De funeribus Romanorum" has committed an error in ſuppoſing, that the hair of the deceaſed Perſon himſelf was ſuſpended before the portal of the manſion, as appears from his words: "Eodem etiam ſpectabant capilli de ipſius defuncti capite ſecti, qui foribus appendi ſolebant [28]." He cites no other paſſage to prove this aſſertion than the lines of the Alceſtis, which are here illuſtrated, and no ſuch inference can be derived from them. Archbiſhop Potter in his Archæologia Græca has fallen into the ſame miſtake, ſince he obſerves, "that the hair of the deceaſed Perſon was hung upon the door to ſignify the Family was in mourning [29]."

[26] Les Myrmidons & Briſeis elle-meme s'arrachent les cheveux pour en couvrir la tombe d'Achille. Les femmes Grecques font encore la meme choſe; mais cet uſage eſt principalement conſervé par les Pleureuſes à gage qu'on loue. (Lett. 18. tom. i. p. 287. Ed. 1776.)

[27] See a Book entitled Religious Cuſtoms and Ceremonies, vol. iii. p. 132.

[28] L. i. c. 14. p. 117.

[29] B. iv. c. 3. p. 187. Ed. 1728.

N° IX.

Verſe.

103. Οὐ δεπεῖ νεολαίαι γυναικῶν.

Nor does the younger train
104. Of Females raiſe their ſorrowing voices high.

The vocal lamentation of Women was a Græcian ſymbol of funereal ſorrow, and this was either natural or artificial. We will illuſtrate both Cuſtoms. To begin with the expreſſions of real grief, Homer ſays in his Odyſſey, that if Menelaus had found Ægiſthus alive on his return from Troy, he ſhould have been debarred of this ſepulchral honour:

Οὐδέ κε τίς μιν
Κλαῦσεν Ἀχαιϊάδων [1].

Nor Græcian Virgins ſhriek'd his obſequies [2].

Antigone and Iſmene, lamenting the fall of Eteocles and Polynices, are thus repreſented by Æſchylus in his "Seven againſt Thebes:"

Ἀλλὰ γὰρ ἥκω σ' αἰδ' ἐπὶ πρᾶγος
Πικρὸν, Ἀντιγόνη τ' ἠδ' Ἰσμήνη,

[1] L. 3. v. 261.

[2] Pope's Odyſſey, b. iii. v. 321.

Θρῆνον ἀδελφοῖν, οὐκ ἀμφιβόλως
Οἶμαι σφ' ἐραῖῶν ἐκ βαθυκόλπων
Στηθέων ἥσειν ἄλγος ἐπάξιον [3].

But ſee to aid this mournful office come
Antigone and Iſmene; they beſure
Will from their lovely gentleneſs of ſoul
Pour for their Brothers loſs their ſorrows wild [4].

And in the ſequel Grief is ſaid to utter an echo over them, reſounding from the palace:

Δόμων μάλ' ἀχὼ ἐπ' αὐτὰς
Προπέμπει δαϊκτὴρ γόος [5].

The Virgin Chorus declares in the Phœniſſæ of Euripides, that they muſt pour a ſtrain over the Theban Brothers in honour of their death:

Στενακτὰν ἰαχὰν
Μελομέναν νεκροῖς [6].

When Dido expires in the Æneid,

Lamentis gemituque et fœmineo ululatu
Tecta fremunt, reſonat magnis clangoribus æther [7].

The deceaſed Pallas is lamented in the ſame Poem by the Trojan Women with ejaculations equally ſonorous:

Ingentem gemitum tunſis ad ſidera tollunt
Pectoribus, totoque immugit regia luctu [8].

[3] V. 871.
[4] Potter's Æſchylus, vol. I. p. 238. Ed. 1779.
[5] V. 922.
[6] V. 1312.
[7] L. 4. v. 668.
[8] L. 11. v. 38.

Luci

Lucian in his diſcourſe on Grief demands "Of what avail "is your lamentation and that immoderate bewailing of "Women?" Τί δέ με ὁ κωκυτὸς ὑμῶν ὀνίνησι, ἢ τῶν γυναικῶν περὶ τὸν θρῆνον ἀμέλεια [9]; and in another paſſage he ſpeaks of the κωκυτὸς γυναικῶν as a funereal practice [10]. The Athenian Legiſlator, Solon, was compelled to reſtrain the extravagance of theſe melancholy ſhouts by a ſolemn prohibition [11]. Lycurgus was under the ſame obligation at Sparta, and limited the days of ſorrow after death [12]. We learn from Cicero, that the Athenian law on this ſubject was engrafted into the Twelve Tables at Rome [13]; and it was there enacted, "Mulieres genas ne radunto, neve leſſum funeris ergo ha-"bento [14]." It is probable, that the Theſſalian Women, to which Euripides here alludes, were natural Mourners for their amiable and beloved Queen; but Carmeli, the Italian Tranſlator, and Mr. Potter, the Engliſh Tranſlator, as we may collect from their reſpective Notes, imagine, that they were Præficæ, or artificial Hirelings, employed to be thus vocal. The Græcians had Characters of this ſort engaged

[9] Tom. ii. p. 931. Ed. 1743. [10] Id. p. 927.

[11] Plutarch's Life of Solon, vol. i. p. 197. Ed. Bryan.

[12] Plutarch's Life of Lycurgus, vol. i. p. 120. Ed. Bryan, and Lacon. Inſtit. vol. ii. p. 238. Ed. Xylan. 1620.

[13] Jam cetera in xii minuendi ſumptus lamentationeſque funeris tranſlata de Solonis ferè legibus (De Legibus, l. 2. c. 23.) Poſtquam, ut ſcribit Phalereus, ſumptuoſa fieri funera & lamentabilia cœpiſſent, Solonis lege ſublata ſunt; quam legem eiſdem propè verbis noſtri decemviri in undecimam tabulam conjecerunt, (Id. c. 26.)

[14] Id. L. 2. c. 23 & 26.

on funereal occaſions, who are ſometimes, though not often, mentioned: Homer ſeems to employ them to bewail Hector in the following paſſage of the Iliad:

Παρὰ δ' εἶσαν ἀοιδὲς
Θρήνων ἐξάρχους, οἵτε στονόεσσαν ἀοιδὴν
Οἱ μὲν ἄρ' ἐθρήνεον, ἐπὶ δὲ στενάχοντο γυναῖκες [15].

A melancholy choir attend around,
With plaintive ſighs and muſick's ſolemn ſound:
Alternately they ſing, alternate flow
Th' obedient tears melodious in their woe:
While deeper ſorrows groan from each full heart,
And Nature ſpeaks at ev'ry pauſe of Art [16].

Euripides in his Phœniſſæ alludes to this uſage, when he makes Antigone thus exclaim:

Τίναι δὲ προσῳδὸν,
Ἢ τίναι μεσοπόλον στοναχὰν ἐπὶ δάκρυσι,
Δάκρυσιν, ὦ δόμος, δόμος, ἀνακαλέσομαι [17]:

What voice ſhall I invoke,
Its diſmal harmony attuned to groans,
Accordant to my tears, my tears that flow
For theſe three kindred bodies bath'd in blood [18]?

In Æſop's Fables a rich Man, who had two Daughters, hired Mourners, when one of them died: "How wretched, ex-
"claims the other, are we, who know not how to lament,

[15] L. 24. v. 722.
[16] Pope's Iliad, b. 24. v. 905.
[17] V. 1506.
[18] Potter's Phœnician Virgins, v. 1692.

"though

"though our ſorrow is real, while theſe Strangers are "ſo violently affected! Wonder not, my Child, replied "the Mother, if theſe Women thus weep, ſince they do it "for money [19]." Lucian alſo in his diſcourſe on Grief ſpeaks of the θρήνων σοφιστὴς, or the Sophiſt of lamentation, whoſe buſineſs it was to be χορηγὸς τῆς ἀνοίας, or the Conductor of this folly [20]. The Græcians expreſſed this borrowed howling by their term ἰάλεμος; and hence was derived their Proverb of ἰαλέμου ψυχρότερος, or "colder than the ialemus," to convey the idea of indifference: Heſychius [21], Suidas [22], and Zenobius [23], mention this Proverb; and they inform us, that Ialemus was the Son of Calliope, who was left a wretched Orphan. Archbiſhop Potter in his Archæologia Græca has called him by miſtake one of Clio's Sons; and his Printer has committed ſo many verbal errors in the following paſſage, that it is neceſſary to inſert it in order to correct them: "Funeral dirges were alſo called τάλεμοι, "whence τηλεμίζειν is expounded in Heſychius by θρηνεῖν to "mourn, and τηλεμίστριαι is another name for mourning "Women: Hence τὰ ταλεμώδη ſignify empty and worthleſs "things, and ταλέμου ψυχρότερος is proverbially applied to

[19] Πλώσιος δύο θυγατέρας ἔχων τῆς μιᾶς ἀποθανούσης θρηνούσας ἐμισθώσατο· τῆς δὲ ἑτέρας παιδὸς λεγούσης, ὡς ἄθλιαι ἡμεῖς, αἱ γε αὗται, ὧν ἐστι τὸ πένθος, θρηνεῖν οὐκ ἴσμεν, αἱ δὲ μὴ προσήκουσαι οὕτω σφοδρῶς κόπτονται· ἡ μήτηρ ἔφη, μὴ θαύμαζε, τέκνον, εἰ αὗται οὕτω θρηνοῦσιν. ἐπὶ γὰρ ἀργυρίῳ τοῦτο ποιοῦσιν. (Fab. 123, p. 82. Ed. Oxon. 1718.

[20] Tom. ii. p. 933. Ed. 1743.

[21] Vox Ἰάλεμος. [22] Vox Ἰάλεμος.

[23] Centuria, 4. 39. p. 92. Ed. Schotto.

"ſenſeleſs Compoſitions [24]." The reſpective words, thus printed, ought to be ἰάλεμοι, ἰαλεμίζειν, ἰαλεμίσ]ριαι, ἰαλεμώδη, and ἰαλέμα. This ἰάλεμος is thrice mentioned by Euripides in his Oreſtes [25], Supplices [26], and Troades [27]: On the firſt of theſe paſſages the Scholiaſt informs us, that he was the ſon of Apollo and Calliope, and in the opinion of ſome the ſame with Linus: this word was alſo a conſecrated ſound for woe both among the Greeks and Romans: hence we find in Euripides,

Αἴλινον, αἴλινον, ἀρχὰν θανάτα [28],

And in Ovid;

Ælinon in ſylvis idem pater, Ælinon, altis
Dicitur invitâ concinuiſſe lyrâ [29].

But to proceed, the Romans had their artificial Mourners, called Præficæ, who are mentioned by Feſtus [30], Nonius Marcellus [31], Nævius [32], and Lucilius [33]. Horace alludes to this Cuſtom in the following lines:

Ut qui conducti plorant in funere dicunt,
Et faciunt prope plura dolentibus ex animo [34].

[24] B. iv. c. 5. 205. Ed. 1728.
[25] V. 1391.
[26] V. 281.
[27] V. 601.
[28] Oreſtes, v. 1395.
[29] Amor. l. 3. ep. 9. v. 24.
[30] Vox Præfica.
[31] Vox Præfica.
[32] See Nævii Trag. Corpus Poet. Latin. vol. ii. p. 1478. Ed. Maittaire.
[33] See Lucilii Trag. Id. p. 1500.
[34] De Art. Poet. v. 432.

The

The practiſe may be traced to the moſt remote Antiquity. The Author of Eccleſiaſtes ſays, "Man goeth to his long "home, and the Mourners go about the ſtreets [35]." The Prophet Jeremiah "calls for cunning Women to come, and "take up a wailing for us, that our eyes may run down "with tears, and our eye-lids guſh out with waters [36]." The Minſtrels and People, making a noiſe in the houſe of Jairus, after the death of his daughter, which are recorded by St. Matthew [37], were Perſons of this character: And this Evangeliſt again alludes to this idea, when he ſays, "We have "piped unto you, and ye have not danced; we have "mourned unto you, and ye have not lamented [38]." It is aſtoniſhing, that this ancient Cuſtom ſhould not only ſtill prevail, but be extended over many Countries, whoſe Religion and Manners cannot be traced to have any connexion. Muretus, deſcribing the funerals of the Turks, aſſerts, that as ſoon as any one is dead, the Women begin with loud cries, and to make this ceremony the more doleful, they hire weeping Women [39]. Sandys obſerves, that at Conſtantinople "the Women cry out mainely, and that the clamor "may be the greater, they hire certain Jewiſh Women, that "have loudeſt voices [40]." Tournefort in the Iſland of Milo heard extravagant ſhrieks, and was told, that the Publick

[35] C. xii. v. 5.
[36] C. 9. v. 17 & 18.
[37] C. ix. v. 23 & 24.
[38] C. xi. v. 17.
[39] See Rites of Funeral Ancient and Modern, c. 5, p. 56 & 57. Lon. 1683.
[40] Travels, l. 1. p. 83. Ed. 1615.

Weepers

Weepers were doing their duty over the body of a deceaſed Lady according to the ancient Greek Cuſtom [41]. Monſieur Guys in his recent Travels confirms the long lamentation of the Græcian Women both in natural woe [42], and alſo their uſage of mourning Hirelings [43]. The Mahometans have adopted this Cuſtom. Pitts declares, that the Women in Algiers make hideous cries for their deceaſed Relations [44]. Dr. Shaw in his account of the States of Barbary aſſerts, that the Women make deep and hollow noiſe at their funerals, and end each period with ſome ventriloquous ſighs [45]. On the Weſtern Coaſt of Africa Jobſon heard the Inhabitants for the death of an old Marbut making a cry like the Iriſh howl with frantick geſtures particularly the Women [46]. The Natives of Iſſini on the Gold coaſt, according to Loyer, have Women Mourners, who reſemble thoſe of the Ancients [47]. At Geſves the Sieur Brue found female Hirelings weeping in cadence [48]; and at Queda he ſaw the whole village in uproar on the death of a principal Man, when the Women ſcreamed, as if they had loſt all their Relations [49].

[41] Travels, vol. i. p. 139. Ed. Lon. 1741.

[42] Lettres ſur la Grece, vol. i. lett. xviii, p. 278, 279, 280, 281, 282. Ed. 1776.

[43] On loue, comme autrefois, des Pleureuſes dans la Morée, qui eſt l'ancien Peloponneſe; les Pleureuſes ne quittent pas la maiſon du défunt pendant une eſpace de temps plus on moins long ſuivant la condition ou les facultés de la famille, (Id. p. 285.)

[44] C. 5. p. 40. Ed. 1731. [45] Travels, p. 242. Ed. 1757.

[46] See Aſtley's Collection of Voyages, vol. ii. p. 184. Ed. 1745.

[47] Id. vol. ii. p. 439. [48] Id. vol. i. p. 114. [49] Id. vol. ii. p. 122.

The

The Ruſſians not only made lamentable cries at their burials, but hired Women for that purpoſe [50]. Peter the Great at the funeral of the Czarina in 1716 aboliſhed at Peterſburg immoderate lamentations and loud cries [51]. The Americans alſo at the burial of their Kings made a dreadful noiſe, and appointed Weepers to exert themſelves under rigorous penalties [52]. Hence we have proved the amazing extent of this funereal cuſtom, and have traced it from Aſia to the other three Quarters of the terreſtrial Globe.

N° X.

Verſe.

Εἴτ' ἐπὶ τὰς ἀνύδρους
'Αμμωνιάδας ἕδρας.

Or where in ſolitary ſtate,
Midſt thirſty deſerts wild and wide,
That cloſe him round on ev'ry ſide,
Prophetick Ammon holds his awful ſeat.

A correſponding picture of the Temple of Jupiter Ammon is preſented by Euripides again in his Electra:

[50] Preſent State of Ruſſia, vol. i. p. 121. Ed. Lon. 1723.
[51] Id. p. 111 & 121.
[52] Rites of Funeral Ancient and Modern, c. 7. p. 110. Ed. Lon. 1687.

Ξηραί

Ξηραί τ' Ἀμμωνίδες ἕδραι
Φθίνυσ' ἄπειροι δρόσου καλλί-
στων ὄμβρων διόθεν στερεῖσαι [1].

Libyan Ammon's thirſty ſeat,
Wither'd with the ſcorching heat,
Feels nor ſhow'rs, nor heavenly dews
Grateful moiſture round diffuſe [2].

Here the Cambridge Editor, Barnes, in his Note remarks, that this deſcription muſt be underſtood of the Country leading to the Oracle of Ammon, for the ſpot itſelf of the Temple was ſupplied both with trees and fountains [3]. In ſupport of this aſſertion he refers to the hiſtorical teſtimony of Quintus Curtius. The Roman Author, in the paſſage to which he alludes, deſcribes the expedition of Alexander through the parching deſerts of Libya in theſe expreſſive words: "Iter expeditis quoque & paucis vix tolerabile in- "grediendum erat; terrâ cœloque aquarum penuria eſt. "ſteriles arenæ jacent, quas ubi vapor ſolis accendit, fer- "vido ſolo exurente veſtigia, intolerabilis æſtus exiſtit, "luctandumque non tantum cum ardore & ſiccitate regionis "ſed etiam cum tenaciſſimo ſabulo, quod prælatum & ve- "tigio cedens ægrè moliuntur pedes; ſed ut aperuere ſe

[1] V. 736. [2] Potter's Electra, v. 803.

[3] Quòd tamen de locis intelligendum, per quos ad hoc Oraculum eundum; ipſe enim locus, ubi Templum erat, mirificè fontibus & arbo- ribus & fructibus beatur, ut idem docet Curtius ibidem. (On v. 73 p. 422.)

"camp

" campi alto obruti ſabulo, haud ſecus quam profundum " æquor ingreſſi terram oculis requirebant. Nulla arbor, " nullum culti ſoli occurrebat veſtigium; aqua etiam defe- " cerat, quam utribus cameli devexerant; & in arido ſolo " ac fervido ſabulo nulla erat [4]." But when Alexander arrived at the Temple itſelf of the God, a very different account is given of that enchanting ſpot by the ſame Hiſtorian: " Tandem ad ſedem conſecratam Deo ventum eſt: " incredibile dictu inter vaſtas ſolitudines ſita undique am- " bientibus ramis vix in denſam umbram cadente Sole con- " tecta eſt; multique fontes dulcibus aquis paſſim mananti- " bus alunt ſylvas [5]." The teſtimony of Quintus Curtius does not ſtand ſingle againſt that of Euripides. Arrian, relating the ſame journey of Alexander, repreſents the way as ſandy, deſolate, and unwatered: Ἔστι δὲ ἐρήμη τε ἡ ὁδὸς, καὶ ψάμμος ἡ πολλὴ αὐτῆς, καὶ ἄνυδρος [6]. The Country alſo, ſurrounding the Temple, had the ſame dry and barren features. Ὁ δὲ χῶρος, ἵναπερ τὸ Ἄμμωνος τὸ ἱερόν ἐστι, τὰ μὲν κύκλῳ πάντα ἔρημα, καὶ ψάμμος τὸ πᾶν ἔχει, καὶ ἄνυδρος [7]. But the central ſpot of the conſecrated ſhrine, which in its broadeſt part included about forty ſtadia, was enriched with olives and palms, and the whole circumference ſupplied with dew: a marvellous Fountain alſo aroſe in the middle of unparalleled qualities. Αὐτὸς δὲ ἐν μεσῷ ὀλίγος ὢν (ὅσον γὰρ πλεῖστον αὐτὸ ἐς πλάτος διέχει, ἐς τεσσαράκοντα δὲ μάλιστα

[4] L. 4. c. 28. [5] Id. l. 4. c. 21.
[6] De Exped. Alex. l. 3. p. 159. Ed. 1668. [7] Id. p. 161.

σταδίας

σταδίους ἔρχεται) καὶ ἀπλεώς ἐστι ἡμέρων δένδρων ἐλαιῶν καὶ Φοινίκων καὶ ἔνδροσος μόνος τῶν πέριξ· καὶ πηγὴ ἐξ αὐτοῦ ἀνίσχει, ὕδωρ τι ἐοικυῖα ταῖς πηγαῖς ὅσαι ἄλλαι ἐκ γῆς ἀνίσχουσιν [9]. Plutarch alſo in his Life of Alexander repreſents the danger of the want of water and the ſtorm of ſands enveloping the Paſſenger, as liable to happen in the journey to the Oracle of Ammon. Αὐτὸς ὥρμησεν εἰς Ἄμμωνος ὁδὸν μακρὰν, καὶ πολλὰ μὲν ἔχουσαν ἐργώδη καὶ ταλαίπωρα, κινδύνους δὲ δύο τὸν μὲν ἀνυδρίας, δι' ἣν ἔρημός ἐστιν ἐπ' ὀλιγῶν ἡμερῶν· τὸν δε, εἰ λάβρος ἐν ἄμμῳ βαθείᾳ καὶ ἀχανεῖ πορευομένοις ἐπιπέσοι νότος [10]. Beſides theſe hiſtorical teſtimonies Lucan has given a poetical imagery of this Country in correſponding colours:

Nam quicquid pulvere ſicco
Separat ardentem tepidâ Berenicida Lepti,
Ignorat frondes; ſolus nemus extulit Ammon:
Sylvarum fons cauſa loco, qui putria terræ
Alligat, & domitas undâ connectit arenas [11].

Here and here only thro' wide Libya's ſpace
Tall trees the land and verdant herbage grace;
Here the looſe ſands by plenteous ſtreams are bound,
Knit to a maſs, and moulder'd into ground;
Here ſmiling Nature wears a fertile dreſs,
And all things here the preſent God confeſs [12].

Theſe concurring paſſages certainly militate with the literal expreſſions of Euripides in his Alceſtis and Electra, unleſs

[9] Id. p. 161.
[10] Vol. iv. p. 39. Ed. Bryan.
[11] L. 9. v. 527.
[12] Rowe's Pharſalia, b. 9. v. 895.

they

they are qualified with that indulgent latitude before mentioned. The ſame liberty muſt be allowed to Catullus, who deſcribes the oracular ſhrine of Jupiter Ammon parched with heat, equally violating hiſtorical truth in the epithet æſtuoſi:

Quam magnus numerus Libyſſæ arenæ
Laſerpiciferis jacet Cyrenis,
Orac'lum Jovis inter æſtuoſi,
Et Batti veteris ſacrum ſepulchrum [12].

N° XI.

Verſe.

Δμαθένλας γὰρ ἀνίστη,
Πρὶν αὐτὸν εἶλε διόβολον
Πλαῖπρον πυρὸς κεραυνίῳ.

The Sage's potent art,
Till thund'ring Jove's avenging pow'r
Hurl'd his red thunders at his breaſt,
Could from the yawning gulf releaſt
To the ſweet light of life the dead reſtore.

The cauſe of Æſculapius's death was aſſigned by the Ancients to the indignation of Jupiter, becauſe this eminent Phyſician reſtored the dead to life. Æſchylus in his

[12] Carmen, 7. v. 6.

Agamemnon thus correſponds with Euripides in this account:

Οὐδὲ τὸν ὀρθοδαῆ
Τῶν φθιμένων ἀνάγειν
Ζεὺς αὖτ' ἔπαυσ' ἐπ' εὐλαβείᾳ γε [1].

Ovid makes Ocyroë propheſy at the birth of Æſculapius, that he will be hereafter inveſted with this wonderful power, and that the exerciſe of it will be fatal to him:

Ergo ubi fatidicos concepit mente furores,
Incaluitque Deo, quem clauſum pectore habebat,
Aſpicit infantem; totique ſalutifer orbi
Creſce puer, dixit; tibi ſe mortalia ſæpe
Corpora debebunt; animas tibi reddere ademptas
Fas erit; idque ſemel Dîs indignantibus auſus
Poſſe dare hoc iterum flammâ prohibere avitâ [2].

Virgil repreſents the recovery of Hippolytus by Æſculapius, as the immediate cauſe of his deſtruction by the thunderbolt of Jupiter:

Namque ferunt famâ Hippolytum, poſtquam arte novercæ
Occiderit, patriaſque explerit ſanguine pœnas,
Turbatis diſtractus equis, ad ſidera rurſus
Ætheria & ſuperas cœli veniſſe ſub auras,
Pæoniis revocatum herbis & amore Dianæ.

[1] V, 1033. [2] Met. l. 2. v. 646.

Tum

Tum Pater omnipotens aliquem indignatus ab umbris
Mortalem infernis ad lumina ſurgere vitæ,
Ipſe repertorem medicinæ talis et artis
Fulmine Phœbigenam Stygias detruſit in undas [3].

The Scholiaſt of Æſchylus on the paſſage juſt cited alſo aſſigns the reſtoration of Hippolytus as the cauſe of this event [4]. But the Scholiaſt of Euripides on the firſt line of the Alceſtis, after mentioning this medical power of Æſculapius to recover the dead [5], has furniſhed a copious liſt of Perſons, ſaid to be reſtored by him, according to the different opinions of ſeveral Authors: "Apollodorus," ſays he, aſſerts, "that he was killed by lightning for reſtoring "Hippolytus: Ameliagoras mentions Glaucus, Panyaſis "Tyndareus, and the Orphick Writers Hymenæus: Steſi-"chorus imputes it to Capaneus and Lycurgus. Pherecy-"des in his Hiſtory maintains, that thoſe, who died at "Delphi, were revived by Æſculapius; Phylarchus repre-"ſents the Phœnician Women, Teleſargus Orion, and Po-"lyarchus the Cyrenæan ſays, that he was ſtruck for heal-"ing the Daughters of Crœſus [6]." We are informed by

[3] Æn. l. 7. x. 773.

[4] Τὸν Ἀσκληπιὸν γὰρ ἐκεραύνωσεν ἀνασήσαντα τὸν Ἱππολύτου ὥστε μὴ ἔτι θλαβῆναι. (On Agamemnon, v. 1033) [5] Ἀνέστη γὰρ ἰώμενος τοὺς τεθνεῶτας.

[6] Ἀπολλόδωρος δὲ φησὶ κεραυνωθῆναι τὸν Ἀσκληπιὸν ἐπὶ τῷ τὸν Ἱππόλυτον ἀναστῆσαι· Ἀμελιαγόρας δε, ὅτι Γλαῦκον· Πανύασις, ὅτι Τυνδάρεων· οἱ δὲ Ορφικοὶ, ὅτι Ὑμέναιον· Στησίχορος δὲ ἐπὶ Καπανεῖ καὶ Λυκούργῳ· Φερεκύδης ἐν τῇ ἱστορίᾳ τὸς ἐν Δελφοῖς φησὶ θνήσκοντας αὐτὸν ἀναβιώσκειν· Φύλαρχος δε διὰ τὰς Φοινίσσας, Τελέσαργος δὲ δι' Ὠρίωνα, Πολύαρχος δὲ ὁ Κυρηναῖος διὰ τὸ τὰς Κρείσσ θυγατέρας αὐτὸν ἰάσασθαι κεραυνωθῆναι φησίν.

Barnes in his Note [7], that Meurſius in his Remarks on Antigonus Caryſtius corrected the name of Ameliagoras into that of Ameleſagoras, which the Cambridge Editor has inſerted into the text. Hence we will proceed to the following paſſage of Apollodorus, which the Scholiaſt had certainly in contemplation, as he mentions him; "Æſculapius," ſays he, "having long exerciſed the medical art, "not only prevented many from dying, but reſtored to life "thoſe who had expired [8]. I have found the following "Perſons ſaid to be recovered by him, Capaneus and Lycurgus; as Steſichorus ſays Eriphyle; Hippolytus accord"ing to the Author of the Naupacticks; Tyndareus in Pa"nyaſis, and Hymenæus according to the Orphick Writers "Glaucus the ſon of Minos, as Mneſigoras affirms. Bu"Jupiter alarmed, leſt Men, acquiring this medical know"ledge, ſhould mutually aſſiſt each other by their own ſkil"killed Æſculapius with lightning [9]." I have tranſlated th paſſage literally, as it is printed in all the editions [10], whic

[7] Olim Ἀμελιαγόρας. Vid. Johan. Meurſii ad Antig. Caryſt. c. Notas, ubi Ameleſagoram ab Antigono laudatum verum nomen probat.

[8] Καὶ τὴν τέχνην ἀσκήσας ἐπὶ πολὺ ὃ μόνον ἐκώλυε τινὰς ἀποθνήσκειν, ἀλλ' ἀ γειρε καὶ τὰς ἀποθανόντας. (L. 3. p. 172. Ed. 1599.)

[9] Εὗρον δέ τινας λεγομένους ἀνασῆναι ὑπ' αὐτοῦ Καπανέα καὶ Λυκοῦργον· ὡς δὲ Στη χορος φησιν, Ἐριφύλην, Ἱππόλυτον ὡς ὁ τὰ Ναυπακτικὰ συγγράψας λέγει. Τυνδάρε ὡς φησι Πανύασις. Ὑμέναιον, ὡς οἱ Ὀρφικοὶ λέγουσι· Γλαῦκον τὸν Μίνωος, Μνησιγόρας λέγει· Ζεὺς δὲ φοβηθεὶς μὴ λαβόντες ἄνθρωποι θεραπείαν παρ' αὐτῶν θ θῶσιν ἀλλήλοις, ἐκεραύνωσεν αὐτόν. (Id.)

[10] The firſt by Ægius Spoletinus at Rome, 1555, and that by Hieronymus Commelinus from his Preſs, 1599.

I ha

I have ſeen; but as we before reformed the Scholiaſt of Euripides by Apollodorus, ſo we may here correct the latter by the former. The punctuation in the firſt part ſhould be at αὐτῷ, inſtead of Λυκοῦργον, and between Ἐριφυλὴν & Ἱππόλυτον the copulative conjunction, καὶ, ſhould be inſerted. The ſenſe will then be as follows: "I have found the "following Perſons ſaid to be recovered by him; Capaneus and Lycurgus as Steſichorus ſays: Eriphyle and Hippolytus according to the Writer of Naupacticks" &c. Thus both Authors will then correſpond in aſſigning Capaneus and Lycurgus to the teſtimony of Steſichorus, and there will be no chaſm in Apollodorus for the evidence regarding them; but perhaps, as Eriphyle is recorded by no other example in the liſt of recovered Perſons by Æſculapius, her name ſhould be entirely omitted, inſtead of inſerting the conjunction, καὶ, and then Hippolytus alone will be aſcribed by the Scholiaſt of Euripides and Apollodorus to the Writer of the Naupacticks. The name of Mneſigoras, which no where elſe occurs, is alſo an error for that of Ameleſagoras, according to the amended text of Meurſius before cited, for he was an ancient Greek Hiſtorian [11]; or for that of Meleſagoras, as he is called by Clemens Alexandrinus [12] and Maximus Tyrius [13]. There ſtill remains the evidence of the Scholiaſt of Pindar on this ſubject, which will not only illuſtrate, but corroborate the preceding remarks: "Æſcu-

[11] See Voſſius de Hiſt. Græc. l. 1. c. 2. & Dictionaire Hiſtorique de Moreri.

[12] Strom. l. 6. [13] Serm. 22.

" lapius," ſays he on the third Pythick Ode, is reported
" to have reſtored to life the dead Hippolytus, being bribed
" by gold: Others ſay Tyndareus, others Capaneus, others
" Glaucus [14]; the Orphick Writers Hymenæus; but Steſi-
" chorus Capaneus and Lycurgus: Others aſſert, that it was
" becauſe he healed the Prœtides: Others on account of
" Orion: Phylarchus, becauſe he cured the Phœnidæ:
" Pherecydes, becauſe he made thoſe, who died at Delphi,
" to revive [15]." Here we are again furniſhed with another
opportunity by this collateral teſtimony of reforming the
corrupt text not only of Apollodorus, as before ſtated, in
regard to the Capaneus and Lycurgus of Steſichorus, but
alſo that of the Scholiaſt of Euripides in two other places.
" The Phœnician Women of Phylarchus, and the Daughters
" of Crœſus," the Τὰς Φοινίσσας and τὰς Κροισοῦ θυγατέρας
ſhould be the Phœnidæ of Phylarchus, and the Daughters
of Prœtus, the Τὰς Φοινείδας and τὰς Προίτου θυγατέρας, corre-
ſponding with the Scholiaſt of Pindar: Both the Sons of
Phineus, who were blinded by their Father [16], and the

[14] Hyginus alſo mentions Glaucus and Hippolytus: Æſculapius Apollinis filius Glauco Minois filio vitam reddidiſſe ſive Hippolyto dicitur, quem Jupiter ob id fulmine percuſſit. (Fab. c. 49.)

[15] Λέγεται δὲ ὁ Ἀσκληπιὸς χρυσῷ δελεασθεὶς ἀνασῶσαι Ἱππολυτον τεθνηκότα· δὲ, Τυνδάρεων. ἕτεροι, Καπανέα· οἱ δὲ Γλαῦκον· οἱ δὲ Ὀρφικοὶ, Ὑμέναιον· Στησίχορος δὲ ἐπὶ Καπανεῖ καὶ Λυκόργῳ· οἱ δὲ διὰ τὸ τὰς Προιτίδας ἰάσασθαι, οἱ δὲ διὰ Ὠρίωνα· Φίλαρχος, ὅτι τὰς Φοινείδας· Φερεκύδης δε, ὅτι τὰς ἐν Δελφοῖς θνήσκουσι ἀναβιοῦν ἐποίει. (On Pyth. Od. 3. v. 96.)

[16] Phineus Agenoris filius Thrax ex Cleopatrâ habuit filios duos: hos patre crimine novercæ excæcati ſunt (Hygini Fab. c. 19.)

Prœtides, who were ſo raving, as to imagine themſelves heifers [17], had ample occaſion for the medical powers of Æſculapius. In regard to the malady or death of the Phœnician Women, or of the Daughters of Crœſus, we know nothing except in this corrupt Scholiaſt. Having thus cleared the ground, we will now proceed to conſider the character of Æſculapius, and to diſcover the origin of this fabulous power. We are informed by Pindar, that he was educated by Chiron, who made his pupil a complete maſter of the aſſuaging art, and the remover of all diſeaſes:

Οἳ-
ος ἐὼν θρέψεν ποτὲ
Τέκτον' ἀνωδυνίας
Ἄμερον γυαρκέος Ἀσκλαπιὸν
Ἄρωα, παυλοδαπᾶν ἀλκτῆρα νούσων [18].

And again:

Καὶ ῥά μιν Μάγνητι φέρων
Πόρε Κενταύρῳ διδάξαι
Πολυπήμονας ἀν-
θρώποισιν ἰᾶσθαι νόσους [19].

Hence he continues to inform us of the peculiar maladies and accidents, cured by this ancient Phyſician, and the remedies which he applied for this purpoſe: Among the former

[17] Prœtides implerunt falſis mugitibus agros.
Virg. Bucol. 6. v. 48.

[18] Pyth. Od. 9. v. 13. [19] Id. v. 82.

are ulcers, wounds of different ſorts, fevers from the ſummer heat, and colds from the ſeverity of winter; Among the latter are incantations, cooling liquors, topical aſtringents, and ſalutary amputations:

Τὰς μὲν ὧν, ὅσσοι μόλον, αὐτοφύτων
Ἑλκέων ξυνάονες, ἢ πολιῷ
Χαλκῷ μέλη τέρωμένοι,
Ἢ χερμαίδι τηλεβόλῳ,
Ἢ θερινῷ πυρὶ περ-
θόμενοι δέμας, ἢ
Χειμῶνι· λύσαις ἄλλον ἀλ-
λοίων ἀχέων
Ἔξαγεν· τὰς μὲν μαλακαῖς
Ἐπαοιδαῖς ἀμφέπων,
τὰς δὲ προσανέα πο-
νίας, ἢ γύοις περάπλων πάνθεν
Φάρμακα, τὰς δὲ τομαῖς, ἔσ]ασεν ὀρθάς [20].

The paſſage is long, but curious, as it contains the phyſical account of maladies and the ſtate of medicine in the age of Pindar. The Lyrick Poet then paſſes to the more marvelous efforts of Æſculapius's art, or that of the reſtoring power from death, which he imputes to the ſordid motive of alluring bribery, that enſnared wiſdom:

Ἀλλὰ κέρδει κ] σοφίᾳ δέδ]αι·
Ἕτραπεν κ]ἐκεῖνον ἀγάνορι μι-
σθῷ χρυσὸς ἐν χερσὶν φανείς,

[20] Id. v. 95.

Ἄνδρ' ἐκ θανάτου κομίσαι
Ἤδη ἀλωκότα [21].

Hence the avenging thunderbolt of Jupiter, which in a moment deprived the Mortal of breath, and ſtamped his inſtant fate, is finely painted:

Χερ-
σὶ δ' ἄρα Κρονίων
Ῥιψαις δι' ἀμφοῖν, ἀμπνοὰν
Στέρνων καθέλεν
Ὠκέως. αἴθων δε κεραυ-
νὸς ἐνέσκηψε μόρον [22].

The whole concludes with one of thoſe moral apophthegms, ſo eminently beautiful in the Theban Bard: this recommends the humble duty of adapting our mortal purſuits to our mortal faculties, and reſtrains the aſpiring ambition after celeſtial objects, which are beyond the ſphere of our limited objects;

Χρὴ τὰ ἐοικότα πὰρ
Δαιμόνων μαιϛευέμεν θναϛαῖς φρεσὶ,
Γνόνϛα τὸ πὰρ ποδὸς, ὅιας εἰμὲν αἴσας.
Μὴ φίλα ψυχὰ βίον ἀθάναϛον
Σπευδε [23].

The proper ſtudy of the human mind
Is not to ſoar, and leave the earth behind:

[21] Id. v. 100. [22] Id. v. 105. [23] Id. v. 110.

Hence, O my ſoul, reſign thyſelf to fate,
Nor vainly pant for an immortal ſtate!

As to the origin of this fabulous ſtory, annexed to the ſkill of Æſculapius in recovering the dead, we may fairly impute it not to the Gorgon's blood, which he received from Minerva, as Apollodorus [24] and Zenobius [25] relate; but becauſe he reſtored Perſons in the moſt deſperate maladies, when their lives were deſpaired of, as Natalis Comes obſerves: "Non defuerunt qui locum datum fuiſſe fabulæ de "Æſculapio tradiderint, quòd mortuos ab inferis revocaret, "quia nonnullos, quorum conclamata eſſet ſpes vitæ, ſani- "tati reſtituerit per vim medicamentorum [26]."

[24] Bibliot. l. 3. p. 172. Ed. 1599.

[25] Ἀσκληπιὸς ὁ Ἀπόλλωνος παῖς παρὰ Χείρωνος τὴν ἰατρικὴν παιδευθείς, καὶ παρὰ Ἀθηνᾶς λαβὼν τὸ ἐκ τῶν φλεβῶν τῆς Γοργόνης ῥυὲν αἷμα δι' αὐτοῦ πολλὰς ἐθεράπευε· τῷ μὲν γὰρ ἐκ τῶν ἀριστερῶν φλεβῶν ῥυέντι πρὸς φθορὰν ἀνθρώπων ἐχρῆτο· Τῷ δ' ἐκ τῶν δεξιῶν πρὸς σωτηρίαν· ὅθεν καὶ τινας τεθνεῶτας ἀνασῶσαι μυθολογεῖται· διὸ γοῦν τὸ μὴ δόξαι τοῦτον παρ' ἀνθρώποις εἶναι θεὸν ὁ Ζεὺς ἐκεραύνωσεν· (Cent. i. 18. p. 4.)

[26] Mythol. l. 4. c. 11. p. 372. Ed. 1651.

N° XII.

Verſe.

141. Ἤδη ϖρονωπὴς ἐσ⟨ι, χ᾽ ψυχοῤραγεῖ.

145. E'en now ſhe ſinks in death and breathes her laſt.

This epithet, ϖρονωπὴς, again occurs in the ſequel, and is applied there in the ſame manner to the peculiar attitude of the expiring Alceſtis:

Στείχει ϖρονωπὴς ἐκπεσοῦσα δεμνίων [1].

The idea involves an alluſion to a Græcian Cuſtom, which required the deceaſed body to be placed in the veſtibule of the Houſe with the feet projected to the door: thus Patroclus is repreſented in the Iliad after his death:

Ὅς μοι ἐν κλισίῃ δεδαϊγμένος ὄξεϊ χαλκῷ
Κεῖται, ἀνὰ ϖρόθυρον τε⟨ραμμένος [2].

Pale lies my friend, with wounds disfigur'd o'er,
And his cold feet are pointed to the door [3].

The deceaſed Pallas is placed at the porch by Virgil correſponding to this uſage:

[1] V. 184. [2] L. 19. v. 222. [3] Pope, Il. b. 19. v. 210.

Sic

Sic ait illachrymans, recipitque ad limina greſſum
Corpus ubi exanimi poſitum Pallantis Acœtes
Servabat ſenior [4].

The Romans borrowed this Cuſtom. Thus the Emperour Auguſtus, as we learn from Suetonius, was brought by the Equeſtrian Order, and depoſited in the veſtibule of his palace after his death: Equeſter ordo ſuſcepit, urbique intulit, atque in veſtibulo domûs collocavit [5]. Seneca in his Epiſtles alludes to this idea, and humorouſly repreſents an antiquated Porter of his villa with this vein of pleaſantry: Quis eſt, inquam, iſte decrepitus, & meritò ad oſtium admotus? foras enim ſpectat: Unde iſtunc nactus es? quid te delectavit alienum mortuum tollere [6]. The rich Man of Perſius is at laſt extended in this prone poſture at his own door after all his terreſtrial happineſs:

Tandemque beatulus alto
Compoſitus lecto, craſſiſque lutatus amomis,
In portam rigidos calces extendit [7].

Neither Holyday nor Dryden, our Engliſh Tranſlators, underſtood this paſſage: The former in his verſion [8] and the latter in his note [9] refers it to the city-gate inſtead of the door of the private manſion, belonging to the deceaſed. It is curious, that the modern Græcians ſhould ſtill retain this venerable Cuſtom of Antiquity; yet we learn from the re-

[4] Æn. l. xi. v. 31.
[5] L. 2. c. 100.
[6] Ep. 12. vol. ii. p. 39. Ed. 1672.
[7] Sat. iii. v. 105.
[8] P. 313. Ed. 1673.
[9] P. 44. Ed. 1693.

cent

cent intelligence of Monſieur Guys, that it now exiſts in that Country, as reported in theſe words: "Les Grecs & "les Romains plaçoient de cette ſorte les Morts dans le "veſtibule de leurs maiſons, les pieds tournés vers la porte. "La même coutume s'obſerve encore aujourdhui parmi les "Grecs modernes ainſi que chez nous [10]."

N° XIII.

Verſe.

Ὕδασι ποταμίοις λευκὸν χρόα

157. Ἔλουσα'.

In fountain-water
162. She bath'd her lily-tinctur'd limbs.

Archbiſhop Potter in his Archæologia Græca has been guilty of a ſingular error in aſſerting, that Alceſtis on the approach of the fatal day waſhed herſelf in the river; and after citing the original paſſage, which only implies river water, he thus tranſlates it:

> The pious Dame did in the river waſh
> Her beauteous body [1].

[10] Voyage Litteraire de la Grece, lett. 18. vol. i. p. 287. Ed. 1776.
[1] B. iv. c. 3. vol. ii. p. 180. Ed. 1728.

Another

Another Tranſlator, inſerted in the ſubſequent page of his book, has alſo rendered the words, "In gentle rivulet [2]." Such an act as this would certainly have been indelicate for the Theſſalian Queen from its publick exhibition. The purity of water, derived from the running ſtream, ſuperior to any other, was the cauſe of its ſelection for this purpoſe of ablution preceding death. The Græcian Hiſtory will furniſh other correſponding examples of this Cuſtom. Xenophon records, that the Attendants of the elder Cyrus adviſed him to be bathed on his approach to death [3]. Socrates is repreſented by Plato, retiring from his Friends into a private apartment, where he bathed his body [4], before he ſwallowed the fatal potion on his return. The Athenian Philocles, taken Priſoner by Lyſander, walked before his Companions to execution, having firſt waſhed and arranged himſelf in ſplendid apparel, as we learn from Plutarch on the authority of Theophraſtus [5]. I ſhall have a future occaſion to ſhew on the Hecuba [6], that this ceremony was extended to the deceaſed body.

[2] Id. p. 181.

[3] Οἱ τελαγμένοι προσιόντες λέσασθαι αὐτὸν ἐκέλευον.
(De Inſt. Cyri, l. 8. p. 234. Ed. 1625).

[4] Ἔπειτα δὲ ἐλέσαλο. (Phædo, vol. i. p. 119. Ed. Serran.)

[5] Εἶτα λεσάμενος καὶ λαβὼν χλαμύδα λαμπρὰν πρῶτος ἐπὶ τὴν σφαγὴν ἤγειτο τοῖς πολίταις, ὡς ἱσλορεῖ Θεόφρασλος. (Lyſandri Vita, vol. iii. p. 19. Ed. Bryan.)

[6] On V. 613.

N° XIV.

Verſe.

Ἐκ δ' ἐλᾶσα κεδρίνων δόμων
Ἐσθῆτα κόσμον τ' εὐπρεπῶς ἠσκήσα[ο.

Then took
From her rich cheſts of odorous cedar form'd
A ſplendid robe, and her moſt radiant dreſs.

It was a preliminary ceremony of the Ancients to array the living body in ſplendid apparel before the moment of approaching death. Hence we ſee Alceſtis thus engaged to ſelect the moſt brilliant dreſs for this melancholy occaſion. Other examples occur both in Hiſtory and Poetry. In Herodotus, when Arion embarked from Tarentum, and was compelled by the Corinthian Mariners in the ſame veſſel either to kill himſelf, or plunge into the ſea, before he did the latter, he adorned himſelf with all his apparatus [1]. According to Diogenes Laertius, as Socrates was preparing to drink the fatal hemlock, Apollodorus preſented him with a fine robe, that he might expire in it: the Philoſopher demanded of him, "if his own garment were fit for him

[1] Τὸν δὲ ἐνδύνα τε πᾶσαν τὴν σκευὴν ῥίψαι μιν ες θάλασσαν ἐωϋῖὸν, ὡς εἶχε, σὺν τῇ σκευῇ πάσῃ. (L. 2. c. 24.)

alive,

alive, and would not ſuit him dying?[2]" This anecdote is related by Ælian in this manner. Apollodorus, Campanion of Socrates, brought him two ſumptuous and elegant veſtments, and intreated him to put them on, before he ſwallowed the poiſon: "You will not thus," ſays he, "be de-"prived of thoſe funereal ornaments, which ſhould array "the dead[3]." The Philoſopher refuſed to comply with his requeſt, and ſaid to his other ſurrounding Friends: "What "a fine opinion does Apollodorus entertain of us, if he ima-"gine, that after this farewell draught, which I ſhall pledge "to the Athenians, he will ſee the identical Socrates! for it "is evident, that he does not know me, if he ſuppoſe, that "the body, which in ſome few moments will be here pro-"jected before his feet, to be myſelf[4]." The Græcian Sage by this admirable retort alluded to the immateriality and inviſibility of the human ſoul, detached from its corporeal priſon. The Athenian Philocles is deſcribed by Plutarch on the authority of Theophraſtus to have preceded his Companions to execution, having bathed and aſſumed a

[2] Μέλλοντί δε αὐτῷ τὸ κώνειον πίεσθαι Ἀπολλόδωρος ἱμάτιον ἐδίδου καλὸν, ἵν' ἐν ἐκείνῳ ἐναποθάνῃ· καὶ ὃς, τί δ', ἔφη, τὸ ἐμὸν ἱμάτιον ἐμβιῶναι μὲν ἐπιλήδειον, ἐναποθανεῖν δ' οὐχί; (L. 2. p. 42. Ed. 1664).

[3] Ἔλεγε γὰρ αὐτῷ καλῶν ἐνταφίων μὴ ἀμοιρήσειν, εἰ ἐν αὐτοῖς ἀποθάνοι· καὶ γὰρ οὖν καὶ προσκεῖσθαι σὺν τῷ κόσμῳ τὸν νεκρὸν ἀ πάνυ τι ἀδόξως. (Var. Hiſt. l. 1. c. 16.)

[4] Καὶ πῶς ὑπὲρ ἡμῶν καλῶς Ἀπολλόδωρος οὕτω δοξάζει, εἴγε αὐτὸς πεπίστευκεν ὅτι μετὰ τὴν ἐξ Ἀθηναίων φιλοσοφίαν καὶ τὸ τῦ φαρμάκου πόμα ἔτι ὕτως ὄψεται Σωκράτην· Εἰ γὰρ οἴεται τὸν ὀλίγον ὕστερον ἐρρίμμενον ἐν ποσὶ καὶ κειόμενόν γ' ἐμὲ εἶναι δῆλός ἐστί με οὐκ εἰδώς. (Id.)

refuſ-

refulgent robe [5]. Before the Wife of Aſrubas committed herſelf to the devouring flames, ſhe adorned herſelf in the beſt manner, which her ſituation admitted, as we learn from Appian in his Libyck Hiſtory [6]. It is recorded by Livy, that, when the Gauls beſieged Rome, the Senators, who had born curule magiſtracies, attired themſelves in thoſe magnificent robes, worn by them on religious proceſſions and ſolemn triumphs; and then they placed themſelves in the centre of their halls on chairs of ivory, that accoutered in the emblems of their former dignity they might die nobly, awaiting the arrival of the Enemy [7]. We read in Florus, that Cleopatra, diſdaining to be led by Cæſar in triumph, retired into a Mauſoleum; and there, having dreſſed herſelf in the richeſt attire, and placed herſelf on a throne ſtrongly perfumed near the body of her Antony ſhe applied aſps to her veins, and was thus diſſolved by death, as if ſhe were in ſlumber [8].

If

[5] Εἶτα λουσάμενος καὶ λαβὼν χλαμύδα λαμπρὰν πρῶτος ἐπὶ τὴν σφαγὴν ἠγεῖτο τοῖς πολίταις, ὡς ἱστορεῖ Θεόφρασος. (Lyſandri Vita, vol. iii. p. 19. Ed. Bryan.)

[6] Τὴν δὲ γυναῖκα τοῦ Ἀσρούβα λέγουσιν ἀπιομένου τοῦ πυρὸς καλλακοσμήσασθαι τε ὡς ἐν συμφοραῖς ἐδύναλο. (Libyca, p. 59. Ed. 1551.)

[7] Turba ſeniorum domos regreſſa adventum hoſtium obſtinato ad mortem animo expectabat: Qui eorum curules geſſerant magiſtratus, ut in fortunæ priſtinæ honorumque aut virtutis inſignibus morerentur, quæ auguſtiſſima veſtis eſt thenſas ducentibus triumphantibuſve, ea veſtiti medio ædium eburneis ſellis ſedere. (L. 5. c. 41.)

[8] Quod ubi deſperavit à principe, ſervarique ſe triumpho vidit, incautiorem nacta cuſtodiam in Mauſoleum ſe, ſepulchra regum ſic vocant, recipit,

If we proceed to poetical teſtimony, we may find, that Megara in the Hercules Furens of Euripides implores Lycus to permit her to array her Children with the ornaments, adapted to the dead, previous to their ſacrifice:

Κόσμον πάρες μοι παισὶ προσθεῖναι νεκρῶν [9].

To which he replies, that ſhe may be indulged with this liberty, and when they are thus adorned, he will plunge them to the Infernal Manſions:

Κοσμεῖσθ' ἔσω μολόντες· ὡς φθονῶ πέπλων·
Ὅταν δε κόσμον περιβάλησθε σώμασιν,
Ἥξω πρὸς ὑμᾶς νερτέραι δύσων χθονί [10].

The Children afterwards in the ſequel of the drama are introduced thus apparelled with theſe funereal ſymbols:

Αλλ' ἐσορῶ γὰρ τέσδε, φθιμένων
Ἔνδυμ' ἔχοντας [11].

And when their Father Hercules enters, he exclaims:

Τέκν' ὁρῶ πρὸ δωμάτων
Στολμοῖσι νεκρῶν κρᾶτας ἐξεσταλμένα [12].

Before the houſe I ſee my Sons, their heads
Wrapt in the dreſs of death [13].

recipit. Ibi maximos, ut ſolebat, induta cultus in differto odoribus ſoli juxtà ſuum ſe collocavit Antonium, admotiſque ad venas ſerpentibus ſi morte quaſi ſomno ſoluta eſt. (L. 4. c. 41.)

[9] V. 329. [10] V. 335. [11] V. 443.
[12] V. 520. [13] Potter's Hercules, v. 588.

He afterwards aſks,

Κόσμος δὲ πέπλων τίς ὅδε νερτέροις πρέπων ; [14]

But why this dreſs which ſuits th' infernal pow'rs [15] ?

To which Megara replies,

Θανόντι τοίδ' ἤδη περιβόλαι ἀνήμμεθα [16].

We wear it as the meet array of death [17].

I ſhall have a future occaſion in a ſubſequent Note on the Alceſtis [18] to illuſtrate this Cuſtom, as extended alſo to deceaſed bodies.

N° XV.

Verſe.

Καὶ μέλανα στολμὸν πέπλων
216. Ἀμφιβάλωμεθ' ἤδη ;

222. And Sorrow robe me in her ſable weeds ?

The Cuſtom of aſſuming dark garments, as a ſymbol of mourning, has the united ſanction of ancient Poetry and Hiſtory. It may be traced even to Homer : thus Thetis is repreſented in the Iliad, lamenting the approaching death of her ſon Achilles :

[14] V. 548. [15] V. 612. [16] V. 549.
[17] V. 613. [18] On V. 613.

Ὡς ἄρα φωνήσασα κάλυμμ' ἕλε δῖα θεάων
Κυάνεον, τῷ δ' ἔτι μελάνδερον ἔπλετο ἔσθος [1].

She ſpake, and veil'd her head in ſable ſhade,
Which flowing long her graceful perſon clad [2].

Æſchylus in his Chœphoræ repreſents Women before the palace at Argos after the murder of Agamemnon thus attired:

Τίς ποθ' ἥδ' ὁμήγυρις
Στείχει γυναικῶν φάρεσιν μελαγχίμοις
Πρέπουσα [3].

But what are theſe? this train
Of females in the ſable garb of woe
Decently habited [4]?

Euripides has often this alluſion. We ſhall find in the ſequel of the Alceſtis, that Admetus there commands all the Theſſalians to bewail his departed Queen with black veſtments, μελαμπέπλῳ στολῇ [5]. Hence we may infer, that theſe dreſſes were ſometimes uſed as marks of national woe. Thus Lycophron:

Πᾶς δὲ λυγαίαν λεὼς
Ἐσθῆτα προσλρόπαιον ἐγχλαινύμενος [6].

The Servant of the royal Palace is alſo introduced in this Play, inveſted with dark apparel [7]: And Admetus contraſts

[1] L. 24. v. 94.
[2] Pope's Il. b. 24. v. 123.
[3] V. 10.
[4] Potter's Æſchylus, vol. ii. p. 141. Ed. 1779.
[5] V. 427.
[6] V. 974.
[7] V. 819.

his own preſent gloomy raiment with thoſe white and hymenæal ornaments formerly worn by him:

Νῦν δ' ὑμεναίων γόος ἀνʃίπαλος,
Λευκῶν τε πέπλων μέλανες στολμοί [8].

Tyndarus in the Oreſtes [9], and Jocaſta in the Phœniſſæ [10] of our Poet, are both arrayed with theſe ſable emblems of mourning: the latter ſays of herſelf:

Ἄπεπλος φαρέων λευκῶν, τέκνον,
Δυσόρφναια δ' ἀμφιτρύχη τάδε σκότι'
Ἀμείβομαι [11].

For thee threw off
My ſplendid robes, and chang'd them for theſe weeds,
This ſable dreſs of grief [12].

Iphigenia twice implores her Mother not to inveſt herſelf with black garments after her ſacrifice in another Play, which bears her title at Aulis:

Μήτ' ἀμφὶ σῶμα μέλανας ἀμπίσχῃ πέπλους [13].
Μήδ' ἀμφὶ κεῖναις μέλανας ἐξάψῃ πέπλους [14].

In the Helena this Spartan Queen aſſerts, that for the death of Menelaus ſhe muſt change her white in order to aſſume black robes:

Πέπλων τε λευκῶν μέλανας ἀνʃαλλάξομαι [15].

[8] V. 923. [9] V. 457. [10] V. 375.
[11] V. 330. [12] Potter's Phœnician Virgins, v. 351.
[13] V. 1459. [14] V. 1449. [15] V. 1094.

And in the ſequel of that Tragedy ſhe thus appears habited:

Αὕτη, τι πέπλους μέλανας ἐξήψω χροὸς
Λευκῶν ἀμείψασ' [15];

Why haſt thou chang'd thy white robes for theſe black
And mourning weeds [16]?

Bion in his lovely Epitaph on Adonis calls on Venus no longer to ſleep in purple robes, but to ariſe and array herſelf in that dark apparel adapted to her melancholy condition:

Μηκέτι πορφυρέοις ἔνι φάρεσι, Κύπρι, κάθευδε,
Ἔγρεο δειλαίαν κυανοστόλε [17].

And Moſchus in his Epitaph on Bion paints the rural Deities bewailing him with black garments:

Καὶ Σάτυροι μύρονθο μελαγχλαινοί τε Πρίηποι [18].

Thus Ovid for the death of Orpheus repreſents other ſylvan Goddeſſes attired:

Obſcuraque carbaſa pallo
Naïades & Dryades paſſoſque habuere capillos [19].

The Siſters of Niobe, after the loſs of their Brothers, are thus deſcribed by him:

[15] V. 1203. [16] Potter's Helena, v. 1293.
[17] V. 4. [18] V. 27. [19] Met. l. xi. v. 49.

Sta

Stabant cum veſtibus atris
Ante toros fratrum demiſſo crine ſorores [20].

And Procne for Philomela thus mourns:

Velamina Procne
Deripit ex humeris auro fulgentia lato;
Induiturque atras veſtes [21].

Thus Althæa, after the death of her Brothers,

Auratis mutavit veſtibus atras [22].

It is the prayer of Tibullus, that his Friends may collect his remains, attired in a black garb:

Pars quæ ſola mei ſuperabit corporis, oſſa
Incinctæ nigrâ candida veſte legant [23].

If we proceed from poetical to hiſtorical teſtimony, we may derive this Cuſtom from Ægypt. It is recorded by Plutarch, that Iſis lamented the loſs of Oſiris by aſſuming a mourning robe [24]. Servius on Virgil confirms this conjecture in theſe words: "The Ægyptians, as ſome aſſert, invented "the Cuſtom of mourning; for they firſt in black veſt-"ments bewailed Bacchus, whom they call Oſiris, when "treacherouſly murdered by his Brother Typhon: hence it "was delivered down to other Nations, that they ſhould "mourn in a change of apparel after the death of their Re-

[20] Met. l. 6. v. 289.
[21] Id. v. 568.
[22] Met. l. 8. v. 452.
[23] L. 3. El. 2. v. 18.
[24] Πένθιμον στολὴν ἀναλαβεῖν, (vol. ii. p. 336. Ed. 1620.)

 "lations,

" lations, provided their grief finiſhed within a year [25]." The Perſians, according to Quintus Curtius, with their Wives and Children lamented Alexander, not as an Enemy and Conqueror, but as the moſt juſt Monarch of their own nation, with melancholy veſtments and hair ſevered in conformity with their eſtabliſhed uſage [26]. Æſchines in his Oration againſt Cteſiphon attacks Demoſthenes for appearing crowned and dreſſed in white apparel on the ſeventh day after his daughter's death, before he had mourned and performed the legal ceremonies on this occaſion [27]. Plutarch has twice vindicated Demoſthenes from this imputation, and aſſerted that he did not ſacrifice his publick duty to private grief [28]. There is an intereſting anecdote, regarding Euripides himſelf on this ſubject, which is related by Thomas Magiſter in the Life of our Poet: " All the Athenians, ſays he, are " reported to have mourned, when the intelligence of

[25] Morem lugendi quidam dicunt Ægyptios inveniſſe; eos enim primo Liberum, quem Oſyrim appellant, a fratre Typhone per inſidias inte remptum, atrâ veſte luxiſſe; inde cæteris gentibus traditum, ut poſt in teritum proximorum ſuorum veſte mutatâ lugerent; ita tamen, ut intr annum fineretur luctus. (On Æn. l. xi. v. 287.)

[26] Perſæ comis ſuo more detonſis in lugubri veſte cum conjugibus liberis non ut victorem et modo hoſtem, ſed ut gentis ſuæ juſtiſſimum re gem vero deſiderio lugebant. (L. 10. c. 14.)

[27] Ἑβδόμην δ' ἡμέραν τῆς θυγατρὸς αὐτῷ τετελευτηκυίας, πρὶν πενθῆσαι καὶ τὰ ν μιζόμενα ποιῆσαι, στεφανωσάμενος καὶ λευκὴν ἐσθῆτα λαβὼν ἐθυθύτει καὶ παρηνόμ (Vol. iii. Pars ii. p. 429. Ed. Reiſke, 1771.)

[28] Demoſthenis Vita, vol. i. p. 855. Ed. 1620, & Conſol. ad Apol vol. ii. p. 119. Id.

" deat

death arrived in their City; but Sophocles himſelf put on a dark garment, and introduced into a drama, then exhibited, his Actors without chaplets [29]." The Friends of Theramenes at the feſtival of Apaturia are recorded by Xenophon to have procured ſeveral Men to inveſt themſelves in black apparel, and to be cloſely ſhaved to the ſkin, that they might preſent themſelves to the aſſembly as the apparent relations of the deceaſed [30]. We alſo learn from the teſtimony of Dionyſius Halicarnaſſenſis, that the Romans adopted this Cuſtom. "The Wives, ſays he, deſcribing the events after the death of Marcius, in conformity with the uſage, practiſed on the death of their own Relations, laid aſide their gold, purple, and other ornaments, and mourned for a whole year with black raiments [31]." Though this funereal ceremony prevailed among the Roman Women at this æra, it muſt have afterwards changed, ſince Plutarch has made it a problem in his Roman Queſtions, "Why do Women wear for mourning white garments and veils [32]?" After advancing his conjectures on this ſubject

[29] Φασὶ δὲ ἐπὶ τῷ ἀκύσματι τῆς Εὐριπίδου τελευτῆς τὰς μὲν Ἀθηναίας πάντας ἐνθῆσαι. Σοφοκλέα δὲ αὐτὸν μὲν καὶ φαιὸν ἐνδιδύσθαι χιτῶνα· τὰς δὲ ὑποκρίτας αὐτοῦ μὴ ἐφανώτους τῷ τότε εἰσαγαγεῖν πρὸς τὸν ἀγῶνα. (P. 51. Ed. Barnes.)

[30] Οἱ οὖν περὶ τὸν Θεραμένην παρισκευάσαντες ἀνθρώπους μέλανα ἱμάτια ἔχοντας, καὶ κεκαρμένους πολλοὺς ἐν ταυτῇ τῇ ἑορτῇ, ἵνα πρὸς τὴν ἐκκλησίαν ἥκοιεν ὡς δὴ γενεῖς ὄντες τῶν ἀπολωλότων· (Hiſt. Græca, l. 1. p. 449. Ed. 1625.)

[31] Γυναῖκες Ρωμαίων, ἃ νόμος ἐστὶν αὐταῖς ἐπὶ τοῖς ἰδίοις καὶ ἀναγκαίοις ποιεῖν κήδεσι, ἀποθέμεναι χρυσόν τε καὶ πορφύραν καὶ ἄλλον κόσμον μέλασιν ἀμφιασμοῖς χρώμεναι ἐνιαύσιον ἐπέθησαν χρόνον. (L. 8).

[32] Διὰ τί λευκὰ φοροῦσιν ἐν τοῖς πένθεσιν αἱ γυναῖκες ἱμάτια καὶ λευκοὺς κεκρυφάλους. (Vol. ii. p. 270. Ed. 1620.)

he concludes by asserting, "that at Argos they wear white for "mourning, as Socrates says, their vestments being rinced "in water [33]." In regard however to Men the Custom of black mourning continued invariable at Rome. Macrobius mentions, that the celebrated Orator, Crassus, bewailed the loss of his favourite Lamprey, as if this fish had been his own daughter, and was clad in black after its death [34]. Cicero in his Oration against Vatinius asks, "Quis unquam cœna- "vit atratus? ita enim illud epulum est funebre, ut munus "sit funeris, epulæ quidem ipsæ dignitatis; Quis unquam "in luctu domestico, quis in funere familiari cœnavit cum "togâ pullâ [35]?" Juvenal represents it, as the general fate of longevity, to see perpetual scenes of grief, and to grow old in black vestments:

> Hæc data pœna diu viventibus, ut renovatâ
> Semper clade domus multis in luctibus, inque
> Perpetuo mœrore & nigrâ veste senescant [36].

We may trace it even to the Roman Emperours at Constantinople in the twelfth Century, when the exception, relating to Women, must have been abolished, since the fe-

[33] Ἐν δὲ Ἄργει λευκὰ φοροῦσιν ἐν τοῖς πένθεσιν, ὡς Σωκράτης φησιν, ὑδαλόκλυσα (Id).

[34] Is tamen Crassus vir censorius (nam cum Cn. Domitio censor fuit cum suprà ceteros disertos haberetur, esset que inter clarissimos cives princeps, tamen muræpam in piscinâ domus suæ mortuam atratus tanquam filiam luxit. (Saturn. l. 2. c. 11. p. 361. Ed. 1670).

[35] Sat. 10. v. 245. [36] Tom. ii. p. 493. Ed. 1555.

mal-

nale Hiſtorian, Anna Comnena, ſpeaks of her Mother rene, after the death of her Huſband Alexius, wearing lack ſandals with a dark garment and veil [37].

N° XVI.

Verſe,

Αἴ, αἴ, ἄξιος ἁ σφαγᾶς τάδε,
Καὶ τελεῖον ἢ ξρόχῳ δέρην
230. Οὐρανίῳ τελάσσαι.

Will not Deſpair unſheath
The ſelf-deſtroying ſword? will it not find
233. Some means of violent death?

The original expreſſion conveys the ideas of voluntary death by two different modes of Suicide; the one perpetrated by the ſword, and the other by the halter. The former was eſteemed by the Ancients far more honourable than the latter: This appears from the teſtimony of Homer in the Odyſſey, where Telemachus declares, that he will not beſtow on the abandoned Miſtreſſes of the Suitors a pure death;

Μὴ μὲν δὴ καθαρῷ θανάτῳ ἀπὸ θυμὸν ἑλοίμην
Τάων [1].

[37] L. 15. 505. Ed. 1651. [1] L. 22. v. 463.

He

He commands a pillar to be erected for their immediate ſuſpenſion.

Κίονος ἐξάψας μεγάλης περίβαλλε θόλοιο,
Ὑψόσ' ἐπενλανύσας, μή τις ποσὶν ὦδας ἵκηλαι [2].

And Euripides in his Helena expreſly contraſts theſe ways of death, attaching a generous and noble idea to the ſword, but a ſervile and ignominious one to the halter:

Ἀσχήμονες μὲν ἀγχόναι μέλαρσιοι,
Κἂν τοῖσι δούλοις δυσπρεπὲς νομίζεται,
Σφαγαὶ δ' ἔχουσιν εὐγενές τι κἀγαθόν [3].

They are often however mentioned together in other places, as well as here in the Alceſtis, without any diſtinction or difference of eſtimation. Thus our Poet in another paſſage of the Helena connects them in the mouth of the Spartan Queen:

Φόνιον αἰώρημα διὰ δέρης ὀρέξομαι,
Ἢ ξιφοκτόνον δίωγμα λαιμορύτου σφαγᾶς
Αὐτοσίδαρον ἔσω πελάσω διὰ σαρκὸς [4].

Around my neck I'll wreathe
The ſtrangling cord, or with mine own hand drive
Deep in this fleſh will drive the ſlaughtering ſword [5].

In an Ode of Horace we find them united:

Modo enſe pectus Norico recludere;
Fruſtràque vinc'la gutturi innectes tuo [6].

[2] Id. v. 467. [3] V. 308. [4] V. 360.
[5] Potter's Helena, v. 391. [6] Epod. 17. v. 72.

And

And an elegant uſe is made of this alluſion by Ovid in the Epiſtle of Phylles to Demophoon:

Sæpe venenorum ſitis eſt mihi; ſæpe cruentâ
Trajectum gladio morte perire juvat;
Colla quoque, infidis quia ſe nectenda lacertis
Præbuerunt, laqueis implicuiſſe libet [7].

He has alſo connected them in his Remedy of Love;

Cur alius collum laqueo nodatus ab arcto
E trabe ſublimi triſte pependit onus?
Cur alius rigido fodit ſua viſcera ferro [8]?

There are examples of both theſe modes of death, practiſed by the reſpectable Characters of Antiquity. The mighty Ajax and the valiant Cato are well known to have fallen on their ſwords. Caſtor and Pollux are both repreſented in the Helena of Euripides, as having ſlain themſelves [9]: this too is the fate of Deianira in the Trachiniæ of Sophocles [10]; thus Jocaſta dies in the Phœniſſæ [11], but ſhe hangs herſelf in the Oedipus Tyrannus [12], and alſo in the Odyſſey, where ſhe is called Epicaſte [13]: thus Phædra in the Hippolytus of Euripides [14], and Clytemnæſtra and Leda in his Helena alſo die by ſuſpenſion [15]: in his Andromache Hermione is ſaid to expire after this mode of death [16]. In Apollonius Rhodius

[7] V. 142. [8] V. 19. [9] V. 141.
[10] V. 947. [11] V. 1467 & 1571. [12] V. 1286.
[13] L. 11. v. 277. [14] V. 770 & 802. [15] V. 133 & 962.
[16] V. 812, 816, 845.

Clite

Clite is repreſented terminating her life by the cord [17]; thus Virgil paints his Amata:

Et nodum informis leti trabe nectit ab alta [18].

Here Servius in his comment obſerves, that the epithet "informis" was deſigned to convey the higheſt degree of infamy, becauſe in the Pontifical books it was ordained, that whoever hanged himſelf ſhould be thrown out unburied; but the Poet had conſulted the dignity of the Queen under this mode of expreſſion [19]; he ſubjoins this hiſtorical anecdote: It is recorded by Caſſius Hemina, that when Tarquinius Superbus had compelled the Roman People to conſtruct the publick ſewers, and many Perſons had hanged themſelves to avoid this diſgrace, the monarch commanded their bodies to be faſtened to a croſs; then Suicide was for the firſt time eſteemed ignominious [20]. He alſo adds on the teſtimony of Varro, that the accuſtomed funereal rites were not conferred on thoſe who committed this mode of death, but they were buried with ſuſpended images around them in imitation of their action: therefore Virgil, following Varro and Caſſius, aſſerts, that Amata periſhed by an unſeemly death,

[17] L. 1. v. 1065. [18] Æn. l. 12. v. 603.

[19] Sanè ſciendum, quia cautum fuerat in Pontificalibus libris, ut, qui laqueo vitam finiſſet, inſepultus abjiceretur; unde benè ait, informis lethi, quaſi mortis infamiſſimæ: Ergo, cum nihil ſit hâc morte deformius, Poetam etiam pro reginæ dignitate dixiſſe accipiamus. (Vol. ii. p. 1206. Ed. Maſvicii, 1717.)

[20] Caſſius autem Hemina ait: Tarquinium Superbum, cum cloacas populum facere coëgiſſet, & ob hanc injuriam multi ſe ſuſpendio necarent, juſſiſſe corpora eorum cruci affigi (Id).

becauſe

because she applied to the halter [21]. There is an interesting story related by Plutarch on this subject. The Virgins of Miletus were seized with so frantick an inclination for dissolution, that many in defiance of parental tears and the remonstrance of their Friends committed suicide by hanging themselves: this distemper was superior to all human help, till a decree, suggested by a wise Man, was enacted, that the Maids, who thus killed themselves, should be carried naked through the market. This law, continues he, not only checked, but entirely removed their propensity to this action [22].

[21] Et Varro ait: Suspendiosis, quibus justa fieri jus non sit, suspensis oscillis veluti per imitationem mortis parentari. Docet ergo Virgilius secundum Varronem & Cassium, quia se laqueo induerat, letho periisse Laformi. (Id).

[22] Πάσαις μὲν γὰρ ἐξαίφνης ἐπιθυμία θανάτου καὶ πρὸς ἀγχόνην ὁρμὴ περιπαὴς ἐνέπιπτε, πολλαὶ δὲ ἀπήγχοντο λανθάνουσαι· λόγοι δὲ καὶ δάκρυα γονέων καὶ παρηγορίαι φίλων οὐδὲν ἐπέραινον, ἀλλὰ πεισθῆσαν ἐπινοίας καὶ πανεργίας ἀπάσης τῶν φυλατόντων αὐτὰς διαχρώμεναι· καὶ τὸ κακὸν ἐδόκει δαιμόνιον εἶναι, καὶ κρεῖττον ἀνθρωπίνης βοηθείας, ἕως ἔγνωμη νοῦν ἔχοντος ἀνδρὸς ἐγράφη προβούλευμα τὰς ἀπαγχομένας γυμνὰς ἐκκομίζεσθαι διὰ τῆς ἀγορᾶς· καὶ τοῦτο κυρωθὲν οὐ μόνον ἐπέσχεν, ἀλλὰ καὶ παντελῶς ἔπαυσε ματαιώσας τὰς παρθένους. (De Virtute Mulierum, vol. ii. p. 249. Ed. 1620).

N° XVII.

Verſe.

Ὁρῶ δίκωπον, ὁρῶ σκάφος·
253. Νεκύων δε πορθμεὺς ἔχων χέρ' ἐπὶ κοντῷ.

I ſee the two-oar'd boat, the Stygian barge,
And he, that wafts the dead, graſps in his hand
254. His pole.

We learn from Diodorus Siculus, that the Pilot of the veſſel in Ægypt, employed to tranſport dead bodies over a lake to the place of burial, was named Charon: hence, ſays he, it is reported, that Orpheus, having formerly travelled into this Country and having been a Spectator of this rite, invented the fables of Hell, imitating a part, and adding the remainder from his own genius [1]. In the ſequel of the Alceſtis we have two other correſponding figures of this Infernal Ferryman, the naval Conductor to Pagan Hell:

[1] Ἐφίσηκε δὲ ταύτῃ πορθμεὺς, ὃν Αἰγύπτιοι καὶὰ τὴν ἰδίαν διάλεκτον ὀνομάζουσι Χάρωνα· διὸ καὶ φασιν Ὀρφέα τὸ παλαιὸν εἰς Αἴγυπτον παραβαλόντα καὶ θεασάμενον τοῦτο τὸ νόμιμον μυθοποιῆσαι τὰ καθ' ᾅδου τὰ μὲν μιμησάμενον, τὰ δ' αὐτὸν ἰδίᾳ πλασάμενον. (L. 1. c. 92. vol. i. p. 103. Ed. Weſſelin. 1746.)

Οὔθ'

Οὔθ' ἕ 'πὶ κώπῃ ψυχοπομπὸς αὖ Χάρων [2].
Ὅστ' ἐπὶ κώπᾳ,
Πηδαλίῳ τε γέρων
Νεκροπομπὸς ἵζει [3].

In all theſe he is repreſented attached to the oar, and engaged in his office; but in the paſſage, which is the immediate ſubject of this Note, the oar is doubled, and his boat and pole are more minutely deſcribed. Horace has imitated, and probably tranſlated Euripides, when he ſays,

Tum me biremis præſidio ſcaphæ [4].

And Virgil had certainly the Græcian Tragedian in his imagination, when he painted his Charon in his ſixth Æneid:

Ipſe ratem conto ſubigit, veliſque miniſtrat,
Et ferrugineâ ſubvectat corpora cymbâ,
Jam ſenior [5].

The adoption of the uncommon word, κόντῳ, by latinizing it literally, and transferring it to the ſame image, fixes the imitation. Homer had before uſed it in the Odyſſey, where Ulyſſes repels his veſſel with this naval pole from the coaſt of the Cyclops:

Αὐτὰρ ἐγὼ χείρεσσι λαβὼν περιμήκεα κοντὸν
Ὅσσα πάρεξ [6].

[2] V. 361. [3] V. 441. [4] Carm. l. 3. Od. 29. v. 62.
[5] V. 304. [6] L. 9. v. 488.

And

And Diodorus Siculus ſpeaks of ſome boats, κοντωτοῖς, or directed by the contus, which were uſed on the Tigris, and conſtructed in imitation of thoſe built by Alexander at Babylon [7]. This σκάφος of Charon was a little boat, which the Romans adopted in their "ſcapha," and we in our Engliſh "ſkiff," obviouſly derived from it: Horace in the paſſage before cited contraſts his ſmall veſſel, governed by two oars, with the ſpacious ſhips of avaricious Merchants, who ploughed the Ocean, and added to its wealth the riches of Cyprus and Tyre [8]. Juſtin borrows the term to denote the ſmall boat, in which Xerxes croſſed the Helleſpont, when he fled from Græce into Aſia: Piſcatoris ſcaphâ trepidus trajecit: "Erat res ſpectaculo digna & æſtimatione ſortis "humanæ rerum varietate miranda in exiguo latentem videre "navigio, quem paulo ante vix æquor omne capiebat [9]." Dryden, alluding to this paſſage, has ſaid,

> In a poor ſkiff he paſs'd the bloody main,
> Choak'd with the ſlaughter'd bodies of his train.

Hence we may pronounce, that the Engliſh verſion of Mr. Potter's "Stygian barge" is here improper, ſince it ſuggeſts an idea of a larger veſſel than Charon's humble ſkiff. There is a Plate, inſerted in the Polymetis of Spence [10], which admirably repreſents the figure and employment of Charon with all the inſtruments of his office. It is copied

[7] L. 19. c. 12. vol. ii. p. 327. Ed. Weſſel. 1746.
[8] Carm. l. 3. od. 29. v. 60.
[9] L. 2. c. 13.
[10] Pl. 37. Fig. 2.

from

from an ancient ſepulchral lamp of Bartoli[11]. The Ferryman there receives his pay in one hand for the paſſage of a Spirit, and holds the contus in his ſkiff with the other.

N° XVIII.

Verſe.

Χάρων μ' ἤδη καλεῖ· τι μέλλεις;
Ἔπείγου· σὺ καθείργεις· ταὸ' ἕτοιμα·
Σπερχόμενος ταχύνει·

And calls me: Why doſt thou delay?
Haſte thee; thou lingereſt; all is ready here;
Charon impatient ſpeeds me to be gone.

There is a curious and intereſting remark of Racine on this paſſage, which I ſhall here ſubjoin in the original language, ſince it has eſcaped the attention of all the Commentators and Editors of Euripides: "Il y a dans l'Alceſte d' Euripide une ſcéne merveilleuſe, où Alceſte qui ſe meurt, & qui ne peut plus ſe ſoutenir, dit à ſon mari les derniers adieux. Admète, tout en larmes, la prie de reprendre ſes forces, & de ne ſe point abandonner elle-même. Alceſte qui a l'image de la mort devant les yieux, lui parle ainſi.

[11] Lucernæ Antiquæ Part i. Pl. 12.

Je vois déjà la rame & la barque fatale :
J'entens le vieux Nocher ſur la rive infernale :
Impatient il crie : " on t' attend ici bas,
" Tout eſt prêt, deſcens, vien, ne me retarde pas.

" J' aurois ſouhaité de pouvoir exprimer dans ces vers les
" graces qu'ils ont dans l'Original : Mais au moins en
" voilà le ſens. Voici comme ces Meſſieurs les ont enten-
" dus. Il leur eſt tombé entre les mains une malheureuſe
" édition d' Euripide, où l' Imprimeur a oublié de mettre
" dans le latin à coté de ces vers un Al. qui ſignifie que c'eſt
" Alceſte qui parle ; & à coté des vers ſuivans un Ad. qui
" ſignifie que c'eſt Admète qui répond. La deſſus il leur
" eſt venu dans l' eſprit la plus étrange penſée du monde. Ils
" ont mis dans la bouche d' Admète les paroles qu' Alceſte
" dit à Admète, & celles qu' elle ſe fait dire par Caron.
" Ainſi ils ſuppoſent qu' Admète, quoiqu' il ſoit en parfaite
" ſanté, penſe voir déja Caron qui le vient prendre. Et au
" lieu que dans ce paſſage d' Euripide Caron impatient preſſe
" Alceſte de le venir trouver, ſelon ces Meſſieurs ce'ſt Ad-
" mète effrayé qui eſt l' impatient, & qui preſſe Alceſte d'
" expirer de peur que Caron ne le prenne. Il l' exhorte, ce
" ſont leur termes, à avoir courage, à ne pas faire une lâ-
" cheté, & à mourir de bonne grace ; il interrompt les adieux
" d' Alceſte pour lui dire de ſe dépêcher de mourir. Peu
" s'en faut, à les entendre, qu' il ne la faſſe mourir lui-
" même. Ce ſentiment leur a paru fert vilain. Et ils ont
" raiſon. Il ny a perſonne qui n'en fût très ſcandaliſé. Mais

" commen

" comment l'ont ils pû attribuer à Euripide? En vérité, " quand toutes les autres Editions où cet Al. n'a point été " oublié, ne donneroient pas un démenti au malheureux Im- " primeur qui les a trompés, la ſuite de ces quatre vers, & " tous les diſcours qu' Admète tient dans la même ſcène, " étoient plus que ſuffiſans pour les empecher de tomber " dans une erreur ſi déraiſonnable. Car Admète, bien " éloigné de preſſer Alceſte de mourir s'ecrie que toutes les " morts enſemble lui ſeroient moins cruelles, que de la voir " dans l' état où il la voit. Il la conjure d' entrainer avec " elle. Il ne peut plus vivre ſi elle meurt. Il ne reſpire " que pour elle [1]."

N° XIX.

Verſe.

Ὑπ' ὀφρύσι κυανεαν-
261. γέσι ἔλεπτων πτερωτὸς Ἅδας.

How ſtern he frowns beneath his gloomy brows
264. Th' impetuous Pluto!

The epithet, πτερωτὸς, or winged, is here underſtood by the Engliſh Tranſlator, Mr. Potter, in a metaphorical and not a real ſenſe, as appears from his verſion of " impetuous." I am inclined to think, that he is miſtaken in this idea,

[1] Tom. ii. p. 271 & 272. Ed. 1760. Préface de l' Iphigénie.

and that the Græcian Poet deſigned to annex wings to this picture of the Infernal Monarch. This appendage however muſt be acknowledged to be very uncommon, and can be ſupported by very few parallel paſſages. I have already ſhewn in a preceding Note on this Tragedy [1], that Pluto and Orcus in the Pagan Mythology are ſometimes conſidered as ſynonymous Deities: if that be admitted, Gratian in his Cynegeticon will furniſh a correſponding example of wings attached to this Character:

Totumque avidiſſimus Orcus
Paſcitur, & nigris orbem circumvolat alis [2].

If Orcus ſhould be ſuppoſed, as well as Pluto, ſynonymous with Θάνατος or Death, which ſuppoſition has been maintained by ſome Criticks [3], we ſhall then have additional evidence; for the Scholiaſt on a ſubſequent verſe of the Alceſtis [4] expreſly aſſerts, Εἰδωλοποιεῖται μελαίνας πτέρυγας ἔχων ὁ Θάνατος, "Death is repreſented having black wings." Now this remark is founded on this line of Euripides:

Ἐλθὼν δ' ἄναξ τὸν μελάμπεπλον νεκρῶν
Θάνατον φυλάξω [5].

This ſable-veſted Tyrant of the dead
My eye ſhall watch [6].

It is obvious to every Reader, that either the text of the Original, or that of the Scholiaſt muſt be corrupt; for

[1] See N° IV. p. 19. [2] L. 1. v. 348.
[3] See my Note, N° IV. on this Play, p. 18, 19, 20.
[4] On. v. 843. [5] V. 844. [6] Potter's Alceſtis, v. 901.

μελάμπεπλον, or "sable-vested," has no reference to wings: Dr. Musgrave therefore asserts, that we ought to read μελάμπτερον, or "black-winged," with the Scholiast, as he says, in the text [7]: If he be right in this emendation, we have the authority of Euripides himself for the wings of Death; and if this god be synonymous with Pluto, the cases are parallel. I am not much inclined however to acquiesce in this opinion of the Oxford Editor; for I think, that the μελάμπεπλον of the Græcian text is the genuine reading; and that the error lies in the comment of the Scholiast on the word πτέρυγας or wings: this I imagine to be an error for πέπλους or robes, and then the remark of the Scholiast is apposite: "Death, says he, is represented having black "robes." The μελάμπεπλος, or "sable-vested," is an epithet, applied by Euripides to the Night in his Ion [8], and is no less elegantly adopted, when conferred on Pluto or Death. It also occurs again in the Alcestis, where we find μελαμπέπλῳ στολῇ [9]: And in an Epigram of the Anthologia Proserpine is called μελάμπεπλος [10]: in another of Ion on Euripides deceased he is thus addressed:

Χαῖρε μελαμπέπλοις Εὐριπίδη ἐν γυάλοισιν
Πιερίας, τὸν ἀεὶ νυκτὸς ἔχων θάλαμον [11].

Besides Claudian expressly describes the dark vest of Pluto himself, when he carries away Proserpine;

[7] See his Note, vol. i. p. 509, on v. 855.
[8] V. 1150. See also my Note, N° XLI. on the Ion. vol. i. p. 146.
[9] V. 427. [10] Cited from H. Stephani Appendix Thesauri, p. 1431.
[11] Anthol. l. 3. c. 25. ep. 30.

Tunc ferrugineo lachrymas detergit amictu [12].

Theſe concurring teſtimonies tend to refute the conjecture of Dr. Muſgrave, whoſe μελάμπτερος is to be found in no Lexicon, and to prove, that πλέυγας ought to be inſerted inſtead of πέπλους. It remains only to conſider the other authorities for the wings of Death: Horace beſtows them on the Goddeſs Mors:

Mors atris circumvolat alis [13].

And Seneca correſponds:

Mors alta avidos oris hiatus
Pandit, et omnes explicat alas [14].

In a book intitled "Long Livers," publiſhed in 1722 under the aſſumed name of Eugenius Philalethes, there is the following curious paſſage: "The Phœnicians, ſays he, built "a Temple to Death in the Iſle Gadera, now Cadiz, as the "laſt aſylum of all Nature: they ſacrificed to her a cock, "her robe was powdered with ſtars, and her wings were "black [15]." As he does not refer to his authority, I am unable to trace him; but, as Death is here perſonified a female, it proves no more, than the preceding appendage to the Roman Mors, who muſt be allowed a diſtinct Perſonage from Pluto or Thanatos in conſequence of her reſpective ſex [16]. On this correſpondence of Character and on the wings of Orcus and Mors, as nearly allied to Pluto, we muſt here reſt the

[12] De Raptu Proſerpinæ, l. 2. v. 275. [13] L. 2. Sat. i. v. 58.
[14] Oedipus, v. 165. [15] P. 141. [16] See my Note on the Alceſtis, N° IV.

evidence

evidence on this ſubject, and proceed to illuſtrate the remaining deſcription of the ὀφρύσι κυανεοσυγέσι, or "the black eyebrows" of this Monarch of Hell. The Poet is ſuppoſed by Brumoy to have had Homer in contemplation, when he drew this awful picture of the king of terrors [16]. I can diſcover no other criterion in the paſſage, to which he refers in the 20th Iliad, than the general idea of Pluto for this ſuppoſed reſemblance:

Ἔδδεισεν δ' ὑπένερθεν ἄναξ ἐνέρων Ἀϊδωνεὺς [17].

He might with much more propriety have remarked, that Euripides had borrowed the Homerick epithet, κυάνεος, and applied to the eyebrows of Pluto, what the old Bard had aſſigned to thoſe of Jupiter:

Ἦ καὶ κυανέῃσιν ὑπ' ὀφρύσι νεῦσε Κρονίων [18].

He ſpoke, and awful bends his ſable brows [19].

It was from this archetype, that Phidias derived the image of his Olympian Jupiter, as we are informed by Macrobius; "Phidias, cum Jovem Olympium fingeret, interrogatus de "quo exemplo divinam mutuaretur effigiem, reſpondit ar"chetypum Jovis in his ſe tribus Homeri verſibus inveniſſe— "nam de ſuperciliis & crinibus totum ſe Jovis vultum col"legiſſe [20]." Here we ſee the eye-brows particularly marked, as conſpiring to produce the ſublime idea. It is

[16] Theatre des Grecs, tom. iii. p. 112.
[17] Il. l. 20. v. 61.
[18] Il. l. 1. v. 528.
[19] Pope's Iliad, b. 1. v. 683.
[20] Saturn. l. 5. c. 13. p. 482, Ed. 1670.

not improbable, that Milton had his favourite Euripides in his eye, when he ſpeaks of his "gloomy Dis" in the fourth book of the Paradiſe Loſt [21]. The figure of Pluto has not been often drawn by the Pagan Poets of Antiquity. I think Claudian has even exceeded the Græcian Dramatiſt in his magnificent and terrible repreſentation of this tremendous Sovereign:

> Ipſe rudi fultus ſolio nigrâque verendus
> Majeſtate ſedet; ſqualent immania fœdo
> Sceptra ſitu; ſublime caput mæſtiſſima nubes
> Aſperat, & diræ riget inclementia formæ [22].

Taſſo has tranſlated this imagery into his Gieruſalemme Liberata, and copied the Roman with a reſemblance perhaps too cloſe for Epick imitation:

> Siede Pluton nel mezzo, e con la deſtra
> Soſtien lo ſcettro ruvido e peſante—
> Horrida maeſtà nel fero aſpetto
> Terrore accreſce, e piu ſuperbo il rende [23].

The Italian in the ſequel has abſurdly confounded Pagan and Moſaick ideas together, when he makes Pluto talk like Satan of his fall from Heaven for rebellion [24]. Since I know of no Engliſh Poet, who has tranſlated the preceding paſſage of Claudian, I will attempt it in the following lines:

[21] V. 270.
[22] De Raptu Proſerpinæ, l. 1. v. 82.
[23] Canto 4. St. 6 & 7.
[24] Id. St. 9 & 10.

On

On a rude throne in ſable majeſty
Sat Hell's black monarch; in his hand a ſceptre,
Inform'd with ruſt, diſplay'd its diſmal ſhade.
The darkſome cloud high tower'd o'er his head,
And all the horrors of his form imbrown'd.

N° XX.

Verſe.

301. Ψυχῆς γὰρ ἄδέν ἐστι τιμιώτερον.

Nothing bears
304. A value high as life.

Monſieur Racine in his "Diſcourſe on the Imitation of Manners in Poetry," inſerted in the Memoires de Litterature de l' Academie Royale des Inſcriptions & Belles Lettres, has an ingenious remark on this ſentiment, which I ſhall firſt tranſlate and then conſider: "The fear of death, ſays "he, has been certainly uniform in all ages; yet a manner "of thinking peculiar to ourſelves, and perhaps ſtill more ſo "to the Engliſh, renders us at preſent far leſs ſincere than "the Ancients were in regard to this natural apprehenſion. "We make it a point of honour and a kind of cuſtom to "deſpiſe life. It is even a diſgrace to appear to love it.

"Our

" Our Tragedies and Romances enure us to hear all Lover
" ready to ſhed their blood for their Miſtreſſes; it is th
" firſt and leaſt ſacrifice they are diſpoſed to make, and the
" eſteem themſelves too happy, if the Fair condeſcend t
" liſten to them. Though her death was voluntary, Alceſti
" ſet an higher value on human life: ſhe knew how to ren
" der her Huſband ſenſible of its importance; and when ſh
" demanded a recompence for her generous act, ſhe ex
" claimed, " It will not be an equivalent, for what favou
" can equal this ſacrifice [1] ?" This opinion is probabl
more ſpecious in appearance than true in theory. Th
ſtrongeſt argument, which may be advanced to ſupport i
is the following paſſages in Homer. Achilles in th
ninth Iliad addreſſes the Græcian Ambaſſadors in thes
words:

Οὐ γὰρ ἐμοὶ ψυχῆς ἀνταξιον, ὅσσ' ὅσα φασὶν
Ἴλιον ἑκτῆσθαι, εὖ ναιόμενον πτολίεθρον,

[1] On ne peut douter que la crainte de la mort n'ait eſté la même
tous les temps; cependant une maniere de penſer qui nous eſt particuliere
& qui peu-eſtre l'eſt encore plus aux Anglois, nous rend aujourdhuy bie
moins ſincéres que les Anciens ſur cette crainte ſi naturelle. Nous nou
faiſons une honneur & une eſpéce d'habitude de mepriſer la vie; c'eſt mêm
une ſorte de honte de parôitre l'aimer. Nous ſommes accoutumés par no
Romans & nos Tragédies à entendre tous les amants offrir leur ſang pou
leurs mâitreſſes, c'eſt le premier & le moindre ſacrifice qu' ils ſont prêts
leur faire, trop heureux qu' elles daignent l' accepter. Alceſte en faiſo
plus de cas; quoyque le ſien fût volontaire, elle ſcavoit bien en fai
ſentir le prix a ſon mari; & quand elle luy demandoit une récompenſe
ſon bien fait, il ne ſera pas égal, diſoit-elle, quel bien fait peut égaler
ſacrifice de la vie! (Tom. xiii. p. 366.)

Tom

Τοπρίν ἐπ' εἰρήνης, ὥριν ἐλθεῖν υἷας Ἀχαιῶν.
Οὐδ' ὅσα λαΐνος ἔδδς ἀφήτορος ἐντὸς ἔέργει
Φοίβε Ἀπόλλωνος Πυθοῖ ἔνι ωετρηέσση.
Λῆιστοὶ μὲν γάρ τε βοές καὶ ἴφια μῆλα,
Κτηνοὶ δὲ τρίποδές τε, καὶ ἵππων ξανθαὶ κάρηνα.
Ἀνδρὸς δὲ ψυχὴ ωάλιν ἐλθεῖν ἔτε λητὸν,
Οὔθ' ἁλετὴ, ἐπεὶ ἄρ κὲν ἀμείψεται ἕρκος ὀδόντων [2].

Life is not to be bought with heaps of gold;
Not all Apollo's Pythian treaſures hold,
Or Troy once held in peace and pride of ſway,
Can bribe the poor poſſeſſion of a day:
Loſt herds and treaſures we by arms regain,
And ſteeds unrivall'd on the duſty plain:
But from our lips the vital ſpirit fled
Returns no more to wake the ſilent dead [3].

This paſſage is greatly admired by the Commentator in Pope's Iliad, as ſtrongly painting Achilles's reſentment: "That hero, ſays he, whoſe very ſoul was poſſeſſed with "love of glory, and who preferred it to life itſelf, lets his "anger prevail over this his darling paſſion; he deſpiſes "even glory, when he cannot obtain that, and enjoy his "revenge at the ſame time; and rather than lay this aſide, "becomes the very reverſe of himſelf [4]." Monſieur Racine is of a different opinion in the Diſcourſe before mentioned: "Nous ne pardonnons pas à Achille, quoique la colere le

[2] V. 409. [3] Pope's Iliad, b. ix. v. 531.
[4] Vol. iii. p. iii. Ed. 1760.

"faſſe

" faſſe parler, quand nous lui entendons dire dans Homer
" qu'il renonce à ſecourir les Grecs, parceque la vie eſt d'u
" prix ineſtimable, qu'on peut acquerir tous les autres bien
" mais que l'ame, ſitot qu' elle eſt envolée, ne revie
" plus [5]." Madame Dacier aſſerts, that though the ſent
ment would be improper in the mouth of another Perſo
yet Achilles was privileged to ſpeak of his love of li
from his acknowledged bravery and voyage to Troy, whe
he knew that he muſt die, and had therefore ſhewn, that h
preferred glory to longivity [6]. In anſwer to this remark w
may obſerve, that Achilles did not know, that he ſhou
die at Troy, when he anſwered the Ambaſſadours, ſince h
had refuſed to fight in conſequence of his quarrel wi
Agamemnon. But, if this were admitted as an apolog
here, what ſhall we ſay to that paſſage in the eleven
Odyſſey of Homer, where the Ghoſt of this illuſtrious he
declares to Ulyſſes theſe words, when he viſits the Infer
regions ?

Μὴ δή μοι θάνατόν γε παραύδα, φαίδιμ' Ὀδυσσεῦ·
Βουλοίμην κ' ἐπάρουρος ἐὼν θητευέμεν ἄλλῳ

[5] Memoires de Literature, tom. xiii. p. 366.

[6] Tout ce qu' Achille dit ici de la vie ſeroit ſuſpect & meſſéant dans
bouche d'un autre qui ne ſeroit pas ſi connu que lui ; mais Achille pe
parler de l' amour de la vie tant qu' il voudra ; il a fait ſes preuves & ſ
voyage à Troye, où il ſçavoit bien qu' il devoit mourir, a fait aſſez v
qu' il préfere la gloire à la plus longue vie. On voit même que ce n'eſt q
la gloire qui le fait parler. (L' Iliade d' Homere, tom. ii. p. 104.)

Ἀνδρὶ παὰρ ἀκλήρῳ, ὦ μὴ βίος πολὺς εἴη,
Ἢ πᾶσιν νεκύεσσι καταφθιμένοισιν ἀνάσσειν [7].

Talk not of ruling in this dol'rous gloom,
Nor think vain words (he cry'd) can eaſe my doom.
Rather I chuſe laborioufly to bear
A weight of woes, and breathe the vital air,
A ſlave to ſome poor hind, that toils for bread,
Than reign the ſcepter'd monarch of the dead [8].

Here we may recollect, that this ſentiment was ſtrongly condemned by the Ancients. Plato has cited it in his third book of Republick, and annexed this cenſure to it: "If "we expunge, ſays the Philoſopher, this and other cor-"reſponding paſſages of a ſimilar nature, we will intreat "Homer and the Poets not to be incenſed: it is not for "their want of poetry, or becauſe they do not afford plea-"ſure to the Hearer; but in proportion to their poetical "merit, ſo much the leſs are they to be heard by Children "or Men, who ought to be free, and have a greater horror "of ſlavery than death [9]." Lucian has founded a dialogue between Achilles and Antilochus on theſe expreſs words of Homer: "He repreſents the latter condemning them, as "illiberal and reflecting diſgrace on the Preceptors Chi-

[7] V. 490. [8] Pope's Odyſſey, B. vii. v. 600.

[9] Ταῦτα καὶ τὰ τοιαῦτα παίλα παραιτησόμεθα Ὁμηρόν τε καὶ τοὺς ἄλλους ποιηλὰς μὴ χαλεπαίνειν ἂν διαγράφωμεν· οὐχ ὡς οὐ ποιηλικὰ καὶ ἡδέα τοῖς πολλοῖς ἀκούειν, ἀλλ' ὅσῳ ποιηλικώτερα, τοσούτῳ ἧττον ἀκουστέον παισὶ καὶ ἀνδράσιν, οὓς δεῖ ἐλευθέρους εἶναι, δουλείαν θανάτου μᾶλλον φοβουμένους. (Tom. ii. p. 387. Ed. Serran.)

"ron

" ron & Phœnix [10]." " Theſe, obſerves he, are proper to " be ſpoken by ſome abject Phrygian, ignominiouſly attached " to life; but for the Son of Peleus, the braveſt of all he- " roes in expoſing himſelf to danger, it is a great diſgrace " to think ſo meanly of himſelf, and a direct contradic- " tion to all his actions performed on earth; though you had " it in your power, continues he, to have reigned inglorioufly " at Phthia for a long time, yet you voluntarily preferred " death, attended with ſuch illuſtrious glory [11]." Achilles in his reply repents of his former ſacrifice of life, and gives a melancholy picture of the Inhabitants in the Infernal ſhades; but the object of Lucian was oppoſite to that of Plato, and his favourite talent was ridicule. Madame Dacier has here too attempted to vindicate Homer on the ſame principle, that this ſentiment of Achilles was oppoſite to his whole conduct, and was therefore not dangerous in his mouth [12]; but this anſwer muſt be allowed too ſubtle

[10] Ὡς ἀγεννῆ καὶ ἀνάξια τοῖν διδασκάλοιν ἀμφοῖν Χείρωνός τε καὶ Φοίνικος. (Dial. Mortuorum, 15. tom. i. p. 399. Ed. 1743).

[11] Ταῦτα μὲν ἔν ἀγεννῆ τινα Φρύγα δειλὸν, καὶ πέρα τοῦ καλῶς ἔχοντος φιλόζωον ἴσως ἐχρῆν λέγειν· τὸν Πηλέως δὲ υἱὸν, τὸν φιλοκινδυνάτατον ἡρώων ἁπάντων, τοσοῦτο ἔτω περὶ αὑτοῦ διανοεῖσθαι πολλὴ αἰσχύνη, καὶ ἐναντιότης πρὸς τὰ πεπραγμένα σοι ἐν τῷ βίῳ, ὃς ἐξὸν ἀκλεῶς ἐν τῇ Φθιώτιδι πολυχρόνιον βασιλεύειν ἑκὼν προείλε τὸν μετὰ τῆς ἀγαθῆς δόξης θάνατον. (Id.)

[12] Cela eſt fort bonne dans la morale; mais la Poëſie a d' autres regles qui la menent au même but. Elle met avec ſuccès dans la bouche d' un Heros comme Achille une ſentence tirée du ſentiment commun, & pourtant contraire à l' exacte morale; quand cette ſentence eſt directement oppoſée à ſes ſentimens qui ſont connus. Il ne faut pas craindre qu' Achille perſuade a quelqu' un qu'il faut préferer la ſervitude à la mort, lui qui a mieux aimé mourir que de ne pas venger Patrocle. (L' Odyſſée d' Homere, tom. ii. p. 172. Ed. 1731.)

and

and refined. Virgil has imitated Homer, and transferred the ſentiment to his Suicides in Pagan Hell:

Quam vellent æthere in alto
Nunc et pauperiem & duros perferre labores [13]!

There is certainly leſs objection to theſe anonymous Penitents than to the immortal Achilles; and we might perhaps have imputed this diſpoſition of mind to the puniſhments inflicted for ſelf-murder, if the Poet had not injudiciouſly exculpated them by this line,

Qui ſibi letum
Inſontes peperere manu [14].

But we may derive a nobler principle of Roman action from the ſame poem, and exclaim in the language of the animated Euryalus:

Eſt hic, eſt animus lucis contemptor, et iſtum,
Qui vitâ benè credat emi, quò tendis, honorem [15].

In the ſentiment of Alceſtis there is nothing which diſgraces her Character, ſince the value of human life is only prized, and no act of moral duty violated by it. Iphigenia in another Tragedy of Euripides has gone far beyond her in this idea:

Τὸ φῶς τόδ' ἀνθρώποισιν ἥδιστον βλέπειν.
Τὰ νέρθε δ' ἀδείς· μαίνεται δ', ὅς εὔχεται
Θανεῖν· κακῶς ζῆν κρεῖσσον, ἢ θανεῖν καλῶς [16].

[13] Æn. l. 6. v. 437.
[14] Id. v. 435.
[15] Æn. l. 9. v. 206.
[16] Iphig. in Aulid. v. 1252.

To

To view the light of life
To mortals is moſt ſweet, but all beneath
Is nothing; of his ſenſes is he reft,
Who hath a wiſh to die; for life, though ill,
Excells whate'er there is of good in death [17].

Monſieur Racine is diſpoſed to pardon this aſſertion: "Nous "pardonnons a la jeune Iphigenie de dire dans Euripide,"

La vie eſt le ſeul bien, qui nous doive attacher,
Peut on vanter la mort qui vient nous l'arracher?
Elle eſt toujours affreuſe, & la plus honorable
Ne vaut pas une vie obſcure & miſerable [18].

But nothing ſurely can juſtify this ſentiment in the mouth of a virtuous Character, ſince it recommends an ignominious attachment to a life of infamy in preference to a glorious death.

[17] Potter's Iphigenia in Aulis, v. 1367.
[18] Memoires de Litterature, tom. xiii. p. 366.

N° XXI.

Verſe.

Ἐχθρὰ γὰρ ἡ πιοῦσα μητρυιὰ τέκνοις
Τοῖς πρόσθ' ἐχίδνης ὀδὲν ἠπιωτέρα.

For to the offspring of a former bed
A Stepdame comes ſharp as a Serpent's tooth.

The Manners of the Ancients are ſtrongly marked by the opinions they entertained of Stepmothers, and by the principles, which they applied to them. Euripides not only here, but in other paſſages, conveys a bitter ſarcaſm againſt them. Thus in his Ion;

Φθονεῖν γάρ φασι μητρυιὰς τέκνοις [1].

A Stepdame's hate is proverb'd [2].

And again:

Προγόνοις δάμαρτες δυσμενεῖς αἰεὶ πότε [3].

Stepdames to former ſons are always hoſtile [4].

And in the fragments of his Phryxus we find,

Ὡς ὀδὲν ὑγιές φασι μητρυιὰς φρονεῖν
Νόθοισι παισίν [5].

[1] V. 1025. [2] Potter's Ion, v. 1058. [3] V. 1329.
[4] Potter's Ion, v. 1379. [5] V. 27. p. 503. Ed. Barnes.

Againſt her Huſband's ſpurious race, 'tis ſaid,
A Stepdame harbours miſchievous deſigns [6].

A line of Menander pronounced no evil more formidable than a Stepmother:

Δεινότερον ὐδὲν ἄλλο μητρυιῆς κακόν.

This verſe is not to be found in any Edition of that Comick Poet, nor in the Additions, which Dr. Bentley printed. It is here cited from a work, entitled Polyantheæ, and publiſhed at Francfort in 1638 [7]. But the ſevereſt invective againſt Women under this predicament is contained in a poignant epigram of Callimachus:

Στήλην μητρυιῆς, μικρὰν λίθον, ἔστεφε κῆρος,
Ὡς εἶον, ἠλλάχθαι τὸν τρόπον οἰόμενος·
Ἡ δὲ τάφῳ κλινθεῖσα κατέκλανε παῖδα πεσοῦσα.
Φεύγετε μητρυιῆς τὸν τάφον οἱ προγονοι [8].

I will ſubjoin the following Latin Verſions of this Epigram, as I find them collected by John Soter in a very rare book [9], publiſhed at Cologn in 1528, ſince the names of the Authors are ſo reſpectable, and I have omitted others of more obſcure Perſons,

Eraſmus.

Exiguo lapidi puer addit ſerta novercæ,
Mutâſſe ut vitam ſic ratus ingenium:

[6] Wodhull's Euripides, vol. iv. p. 308.
Anthol. l. 1. c. 50. ep. 1.
[7] P. 2090.
[9] P. 100 & 101.

At

At puerum extinguit tumulo hæc illapſa; novercæ
Privigni exanimem vel tumulum fugite!

Morus.

Flore novercalem cingis privigne columnam,
Morte ratus mores interiiſſe malos.
Te tamen illa premit ſubitò inclinata, novercæ
Si privigne ſapis [10], ipſa ſepulchra fuge.

Joan. Sleidanus.

Buſta coronavit privignus ſacra novercæ,
Mores ut vitam ſic abiiſſe ratus.
Cum ſubitò juvenem compreſſit petra; novercam,
Quiſquis es, infidam poſt quoque fata time!

To theſe I will annex my own Engliſh Verſion:

His Stepdame's ſtone a ſtripling once did crown,
And thought her manners with her life were flown;
The ſtatue fell, and cruſh'd with inſtant doom:
Hence fly ye Children, fly a Stepdame's tomb!

The epithet, μικρὰν, is altered by Dr. Bentley to μιαρὰν, which makes the ſtone to be called "accurſed" inſtead of "little" in the firſt line [11]; but the malevolence of the ſtepmother was ſurely increaſed in proportion to the ſmallneſs of the inſtrument promoting death; and the ſtone could

[10] The final ſyllable of ſapis being ſhort, this is a violation of metre.

[11] Si cippus adeò parvus, quo pacto puerum potuit occidere? Lege itaque μιαρὰν λίθον, ſceleſtum lapidem, μιαίφονον cæde contaminatum, (Callim. tom. i. p. 382. Ed. 1761.)

hardly be branded, as accurſed, before the event: beſides this epithet, μικρὸς, occurs on other occaſions, applied to the ſepulchral ſtone and tomb:

Τῦτό τι ἡμετέρης μνημηΐον, ἐσθλὲ Σαβῖνε,
Ἃ λίθος ἀ μικρὰ, τῆς μεγάλης φιλίης [12].

And again:

Μικρὸς τύμβος, ἐμοὶ δ' ἱκανός [13].

There are two other Epigrams in the Anthologia, which follow this, and allude to the ſame idea of ſuppoſed malignity inherent in Stepdames;

Μῆρυιαὶ τϖρογόνοισιν ἀεὶ κακὸν· ἣδὲ φιλῆσαι
Σώζουσιν· Φαίδραν γνῶθι καὶ Ἱππολύτον [14].

Morus.

Privigno vel amans infortunata noverca eſt;
Hippolyto gravis hoc Phædra docere poteſt.

Jo. Sleidanus.

Privignos etiam perdunt in amore novercæ;
Phædra ſit exemplo, caſtus et Hippolytus [15].

Stepdames to children of a former bed
Are evil; e'en their love from Phædra dread!

[12] Anthol. l. 3. c. i. ep. 19. v. 2.
[13] Id. c. 6. ep. 21. v. 2.
[14] Id. l. 1. c. 50. ep. 2.
[15] Epigrammata per Joannem Soterem Collecta, p. 102. Ed. 1528.

Μῆρυιῆς

Μητρυιῆς δύσμηνις αεὶ χόλος, οὐδ' ἐν ἔρωτι
Ἤπιος· οἶδα τοῦθ' σώφρονος Ἱππολύτου [16].

Jo. Sleidanus.

Ira novercarum quid non deſignat amando
Lædens? Hippolyti me docet iſta malum [17].

Dire is the Stepdame's rage; and e'en their love
Not gentle chaſte Hippolytus can prove.

Suidas has preſerved the Græcian Proverb, Πρὸς σῆμα μητρυιᾶς κλαίεις [18], "You weep at the tomb of a Stepmother:" This was deſigned to convey the idea of the moſt improbable event: Ἐπὶ τῷ ἀφροντίστου, ἢ τῳ προσποιουμένου, ἢ τῶν ἀδυνάτων [19]: "It was ſomething unexpected, hypocritical, or impoſſible." The Romans adopted the ſame ideas on this ſubject. Hence Virgil deſcribes the citron of Media as a ſovereign remedy againſt the poiſonous herbs and dire incantations of Stepdames:

Quo non præſentius ullum,
Pocula ſi quando ſævæ infecere novercæ,
Miſcueruntque herbas & non innoxia verba,
Auxilium venit, ac membris agit atra venena [20].

In another paſſage of his Georgicks he ſpeaks of the Hippomanes, as gathered by theſe cruel dames;

[16] Id. l. 1. c. 50. ep. 3. [17] Id.
[18] Proverbia e Suidâ. Cent. 12. 20. Ed. Schotto, p. 520.
[19] Id. [20] Georg. l. 2. v. 130.

Hippomanes quod ſæpe malæ legere novercæ [21].

Ovid repreſents them mingling hemlock in their baneful potions:

Lurida terribiles miſcent aconita novercæ [22].

Horace compares the glare of the witch Canidia with the blaſting eye of a Stepmother:

Quid, ut noverca, me intueris [23]?

We have even hiſtorical teſtimony in ſupport of this ancient antipathy. A law of Charondas, Legiſlator of Thurium, recorded by Diodorus Siculus, enacted, "that all ſhould be "removed from the ſenate of their Country, who had brought "a Stepmother into their family [24]." The Hiſtorian ſubjoins this comment: "He imagined, that thoſe muſt be "evil Counſellors, who were hoſtile Parents; thoſe, ſays "he, ought to reſt contented, who have been once fortu-"nate in matrimony; and thoſe, who were diſappointed in "their conjugal union, and yet incurred the ſame danger "in a ſecond match, ſhould be pronounced lunaticks [25]."

[21] Id. l. 3. v. 282.

[22] Met. l. 1. v. 147.

[23] Epod. l. 1. v. 9.

[24] Πρῶτον μὲν γὰρ τοῖς μητρυιὰν ἐπαγομένοις καλᾶ τῶν ἰδιῶν τέκνων ἔθηκε προσῆμαι, τὸ μὴ γίνεσθαι συμβούλους τούτους τῇ πατρίδι. (L. 12. c. 12. vol. i. p. 487. Ed. 1746.)

[25] Νομίζων τὰς κακῶς περὶ τῶν ἰδίων τέκνων βουλευσαμένας, καὶ συμβούλας κακὰς ἔσεσθαι τῇ πατρίδι· ἔφη γὰρ τὰς μὲν πρῶτον γήμαντας καὶ ἐπιτυχόντας δεῖν εὐημερεῖν καὶ παύεσθαι. τὰς δὲ ἀποτυχούσας τῷ γάμῳ, καὶ πάλιν ἐν τοῖς αὐτοῖς ἁμαρτάνοντας ἄφρονας δεῖν ὑπολαμβάνεσθαι. (Id.)

He

He afterwards informs us, that ſeveral Poets had teſtified this law of Charondas by cloathing it in metre [26], and he cites the following verſion of it:

Ὁ ταισὶν αὐτῆ μητρυιὰν ἐπεισάγων
Μήτ' εὐδοκιμείσθω, μήτε μετεχέτω λόγε
Παρὰ τοῖς πολίταις, ὡς ἐπείσακτον κακὸν
Καὶ τῶν ἑαυτῆ πραγμάτων πεπορισμένος.
Εἴτ' ἐπίτυχες γὰρ γήμας τὸ πρότερον
Εὐημερῶν καὶ πάυσον. εἴτ' οὐκ ἐπέτυχες,
Μανικὸν τὸ πείρας δεύτερας λαβεῖν πάλιν [27].

Stobæus certainly alluded to this law, when he ſays, "Whoever marries a Stepdame, let him be deemed worthy "not of honour, but infamy, as the author of domeſtick "diſſenſion [28]." Diodorus Siculus concludes his remarks by obſerving, "that the greateſt and moſt dreadful animo- "ſities have been kindled between fathers and children by "the ſtratagems of Stepmothers, and on that account many "nefarious actions have been diſplayed by the Tragedians on "the Theatres [29]." This idea prevailed in the age of Quintilian, for among the rhetorical topicks mentioned by him,

[26] Ἀμφοτέρας δὲ τὰς προειρημένας πολλοὶ τῶν ποιητῶν δι' ἐμμέτρου ποιήματος μεμαρτυρήκασι. (Id. p. 487.)

[27] Id. p. 487.

[28] Ὁ μητρυιὰν μὲν γαμῶν μὴ εὐδοξείτω ἀλλ' ὀνειδιζέσθω, ὥσπερ αἴτιος ὢν οἰκείας διαστάσεως. (Sermo. 42. p. 284. Ed. 1549.)

[29] Μέγιστα γὰρ καὶ χαλεπώτατα στάσεις ἐν ταῖς οἰκίαις γίνονται διὰ μητρυιᾶς τέκνοις πρὸς πατέρας, καὶ διὰ ταῦτα πολλαὶ καὶ παράνομοι πράξεις ἐν τοῖς θεάτροις ὑπογράφονται. (Id. p. 487.)

we find the "ſæviores tragicis novercæ" included in the number [30]. Julius Capitolinus, deſcribing the virtues of the Emperour Marcus Antoninus, aſſerts, "that after the death of Fauſtina he choſe a Concubine in preference to a "marriage with Fabia, that he might not introduce a Step-"dame to his numerous progeny." Eniſa eſt Fabia, ut Fauſtinâ mortuâ in ejus matrimonium coiret; ſed ille concubinam ſibi aſcivit, procuratoris uxoris ſuæ filiam, ne tot liberis ſuperduceret novercam [31]. There is an ancient Epitaph in the Muſæum at Florence, which expreſſes the immortal odium, ſubſiſting between a Stepmother and her Son in law, in very ſtriking colours:

Philonici Privigni et Dyſcheriæ Novercæ
Cineres heic conditi, priſtini odii memores,
Unà renuunt commiſceri [32]:

It is with pleaſure, that I can annex another for the honour of humanity, where an exception is recorded to this domeſtick antipathy:

Philætius Privignus et Duſeris Noverca
In vitâ (vix credibile!) unanimes,
Mortui hâc eadem urnâ concordes requieſcunt [33].

[30] Inſt. Orat. l. 2. c. 10. vol. i. p. 162. Ed. 1720.
[31] Julii Capitolini M. Antoninus Philoſophus, p. 101. Ed. 1594.
[32] Cited from Hackett's Collection of Epitaphs, vol. ii. p. 157.
[33] Id.

Nor

Nor is this harmonious concord unprecedented in ancient Hiſtory. Plutarch in his "Diſcourſe on female Virtues" relates, that Stratonica, wife of Deiotarus, being herſelf barren, implored her royal Conſort to beget an Heir for his kingdom from another Woman, and to leave the Infant to her education: the Monarch admiring and complying with her requeſt, ſhe introduced for this purpoſe a beautiful Virgin and Captive Electra; and trained the children of this connexion with a maternal tenderneſs equal to that, as if it had been a legitimate offspring [34]: however marvellous and ſingular this conduct might appear to the Ancients, the modern gallantry of China makes it a national cuſtom. According to Navarette's teſtimony, when the firſt Wife in that Country has no Children, ſhe herſelf courts the Huſband to take a Concubine, and thus ſhe ſecures herſelf from being turned off [35]. Lord Bacon in his Apophthegms has inſerted an humorous repartee of the elder Cato to his Son on this ſubject: "How have I offended you, ſaid the Youth, that "you have brought a Stepmother into your houſe? Not in "the leaſt, replied the Father, thou pleaſeſt me ſo well, "that I ſhould be glad to have more ſuch [36]."

[34] Ἡ μὲν οὖν Στρατονίκη δεόμενον γνησίων παίδων ἐπὶ διαδοχῇ τῆς βασιλείας ἐπισταμένη τὸν ἄνδρα, μὴ τίκτουσα δὲ αὐτὴ συνέπεισεν ἐξ ἑτέρας γυναικὸς παιδοποιησάμενον αὐτῇ τὸ παιδίον περιῴδεῖν ὑποβαλλόμενον· τῷ δὲ Δηϊοτάρῳ τήν τε γνώμην θαυμάσαιλος, καὶ πᾶν ἐπ' αὐτῇ ποιησαμένῳ, παρθένον εὐπρεπῆ παρασκευάσασα τῶν αἰχμαλώτων ὄνομα Ἠλέκτραν συνεῖρξε τῷ Δηϊοτάρῳ, καὶ τοὺς γενομένους παῖδας ὥσπερ γνησίους αὐτῆς ἔθρεψε φιλοστόργως καὶ μεγαλοπρέπως. (Vol. ii. p. 258. Ed. 1620.)

[35] Cited from Travels, publiſhed by Aſtley, vol. iv. p. 90, 1747.

[36] Vol. i. p. 552.

N° XXII.

Verſe.

Δεῖ γὰρ θανεῖν με κ᾽ τόδ᾽ ἢν εἰς αὔριον,
321. Οὐδ᾽ ἐς τριτήν μοι μηνὸς ἔρχεσθαι κακόν.

For I muſt die; the ill
326. Waits not a day.

The Original implies, that the misfortune will neither happen on to-morrow, nor on the third day of the month, but ſhe muſt die immediately. Brumoy has ingeniouſly ſolved the alluſion in theſe words: "Alceſte en diſant que "la Mort n' attendra point le troſieme jour du mois fait je "crois alluſion à une coutume des Grecs. Chés eux les "dettes ſe paioient le premier jour du mois. Or il eſt aſſés "vrai ſemblable, ſuivant ce paſſage d' Euripide, que les "bons créanciers donnoient à leurs débiteurs un délai d'un "ou de deux jours; ce que ne fait point la Mort [1]." Heath has tranſlated this remark into the Latin Comment [2]; but neither of theſe Criticks has confirmed this conjecture by any hiſtorical teſtimony: And Dr. Muſgrave in his late Edition of Euripides, printed at Oxford, has roundly aſſerted,

[1] Le Theatre des Grecs, tom. iii. p. 115. Ed. 1732.
[2] Notæ ad Euripidem, p. 57.

that

that he could discover no reason, why the Poet adopted this expression, and therefore he has proposed an alteration of the text [3]. It will be proper therefore to shew, that the idea of Brumoy does not solely rest on the basis of conjecture, but may be supported by ancient evidence. Now by the law and custom of Athens interest on money borrowed was payable in every month, and consequently was at the enormous rate of 12 per cent. at least. Hence arose the importance of a single day. Thus we find in the Clouds of Aristophanes the Usurer Amynias declaring, that usury implies the increase of money by the month and by the day:

Τί δ' ἄλλο γ', ἢ καλὰ μῆνα καὶ καθ' ἡμέραν
Πλέον τοκέον τ' ἀργύριον αἰεὶ γίνεται [4];

In the preceding part of that drama Strepsiades, alarmed for the extravagance of his son, proclaims his own ruin, since the Moon was visibly advancing to the 20th day, and the interest of his loan was increasing with rapidity:

Ἐγὼ δ' ἀπόλλυμαι,
Ὁρῶν ἄγουσαν τὴν σελήνην εἰκάδας.
Οἱ γὰρ τόκοι χωροῦσιν [5].

The Scholiast here observes, that the Moon after the 20th was advancing to the 30th day, and the interest was

[3] Nulla, quantum invenire potui, ratio est, cur diceret Euripides ἐς τρίτην μηνός. Lego igitur κῆρος, ut constructio sit κῆρος κακόν. (Tom. i. p. 507.)

[4] V. 1291. [5] V. 18.

con-

conſequently increaſed [6]. Strepſiades afterwards forms the viſionary project of arreſting the Moon by the incantation of a Theſſalian Witch, and impriſoning her in a cheſt under his own cuſtody, that he may elude the payment of the money: "If ſhe never again ariſe, ſays he, I ſhall not be "then obliged to pay the intereſt:

Εἰ μηκέτ' ἀνέλλοι Σελήνη μηδαμῶ,
Οὐκ ἄν γ' ἀποδοίην τὰς τόκως [7]."

And when Socrates demands the reaſon, he replies, "be "cauſe money is hired by the month:

Σω. Τίη τέ δή;
Στρ. Ὅτιὴ καλὰ μῆνά γ' ἀργυρίων δανείζεται [8]."

Here the Scholiaſt obſerves, "that the Moon being com "pleted intereſt was paid; if therefore ſhe did not appear "again, how could the Uſurers, knowing her ended, de "mand the money [9]?" Hence I have fully demonſtrated this Athenian cuſtom, and eſtabliſhed the conjecture of Brumoy. Since the indulgence of the Creditor, which delayed payment till the third day of the enſuing month, inſtead of exacting it on the firſt according to rigour, was a voluntary boon, it cannot be expected, that this ſhould alſo be proved

[6] Ἢ ὅτι μετὰ εἰκάδα ὁ μὴν καὶ προσεγγίζει τῇ τριακάδι, καὶ τῶν δανείων οἱ τόκοι αὐξάνονται.

[7] V. 753. [8] V. 754.

[9] Τελουμένης γὰρ σελήνης οἱ τόκοι ἐδίδοντο· εἰ γοῦν οὐκ ἀνατέλλοι, πῶς ἂν οἱ δανειστὰι γνόντες τὸν μῆνα τετελεσμένον ἀπαιτήσαιεν τοὺς τόκους.

though

though it may be fairly inferred. As the morrow and the third day are here mentioned, ſo I find in Xenophon the χθὲς τε καὶ τριτὴν ἡμέραν [10], the yeſterday and the third day incluſive, which muſt have both been very familiar phraſes in the Græcian language. The alluſion of the Poet may be thus unfolded. Death is the moſt inexorable of Creditors; his inflexible ſentence admits not the alleviating reſpite of a ſingle day, like that, which we experience now and then from the human Uſurer; but his execution of the devoted victim is peremptory and inſtantaneous. We may alſo recollect, that Horace informs us in a correſponding manner,

Debemur morti nos noſtraque [11].

We and our works to Death are debtors all.

And the Author of an Epigram in the Anthologia ſays,

Θανάτῳ πάντες ὀφειλόμεθα [12].

To Death we are all debtors.

[10] De Inſt. Cyri, l. 6. p. 165. Ed. 1625.

[11] Ars Poet. v. 63.

[12] L. 1. c. 37. ep. 4. v. 2.

N° XXIII.

Verſe.

Σοφῇ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν
348. Εἰκασθὲν ἐν λέκτροισιν ἐκλαθήσεται

Thy beauteous figure, by the Artiſt's hand
356. Skilfully wrought, ſhall in my bed be laid.

There was a Statue of Alceſtis with her name inſcribed in the territories of Elis, as we learn from Pauſanias [1]. In this ſentiment of Admetus we find ſomething fantaſtick and extravagant, which is not often ſeen in Euripides. Ovid repreſents Laodamia in her epiſtle to Proteſilaus nearly approaching to this ardour of affection;

Dum tamen arma geres diverſo miles in orbe,
Quæ referat vultus eſt mihi cera tuos;
Illi blanditias, illi tibi debita verba
Dicimus; amplexus accipit illa meos.
Crede mihi; plus eſt, quam quod videatur imago;
Adde ſonum ceræ, Proteſilaus erit;
Hanc ſpecto, teneoque ſinu pro conjuge vero,
Et tanquam poſſit verba referre, queror [2].

[1] L. 5. c. 17. p. 421. Ed. 1696. [2] Heroid. Epiſt. 13. v. 158.

But

But the following Epitaph of Bernardino Rota on his deceaſed Wife, buried in the Church of St. Dominick at Naples, bears a nearer reſemblance to this paſſage of the Alceſtis in regard to conceit:

Infelix ille, qui mortuâ Portiâ vivus cum eâ
Sepeliri debuit:
En! hic fingi pertulit,
Ut, quando aliter nequit, ſaltem marmoreâ
Conjuge frui liceat [3].

All ſuch Italian prettineſs reminds us of the wild and unnatural effuſions of the loveſick Juliet in Shakeſpeare, who invokes the Goddeſs of Night to take her Romeo, and to cut him when he dies into little ſtars [4]. Yet there are ſome examples in Hiſtory, which may be alledged, as nearly parallel, to ſoften this frenzy of Admetus. It is recorded by Antonio de Vera, that Jane, daughter of Ferdinand and Iſabella, and widow of Philip, ſon of the Emperour Maximilian, was ſo enamoured with her Huſband, that ſhe embalmed his body, and carried it every where with her after his death [5]. The manners of the Oſtiacks, as reported by Muller in his Account, remitted to Peterſburgh in 1716, are ſtill more appoſite: "If a Man, ſays he, dies among them, "the female expreſſes her concern for the loſs of her Partner "by making an idol, and dreſſing it in the cloaths of the de-

[3] Cited from Hackett's Collection of Epitaphs, vol. ii. p. 4.
[4] Vol. ii. p. 95. Ed. Johnſon and Steevens, 1777.
[5] Cited from Campbell's Preſent State of Europe, p. 1757.

"ceaſed, which ſhe takes to bed with her to lie in her arms; "and in the day places it before her eyes, bewailing her "dead Huſband under the ſhape of an idol [6]." Theſe barbarous cuſtoms are not ſufficient to juſtify a Poet in the eccentrick deviation from the general ſtandard of human Nature: to ſleep with a ſtatue muſt always border on lunacy. The affectionate Michael had the object of preſerving David from the fury of Saul, when ſhe took an image, and laid it in her bed [7].

N° XXIV.

Verſe.

365. Ἐν ταῖσιν αὐταῖς γὰρ μ' ἐπισκήψω κέδροις.

For in thy tomb will I be laid,
377. In the ſame cedar.

Here we may obſerve two Græcian Cuſtoms; the interment of Friends in one common repoſitory, and the cedar employed for this ſepulchral object. I ſhall illuſtrate both with correſponding authorities. The Shade of Patroclus in the Iliad thus implores Achilles;

[6] Cited from "Preſent State of Ruſſia," tranſlated from the Dutch, and printed at London, 1723, vol. ii. p. 80.

[7] Samuel, b. 1. c. xix. v. 13 & 16.

Μὴ ἐμὰ σῶν ἀπάνευθε τιθήμεναι ὀστέ', Ἀχιλλεῦ [1].
Ὡς δὲ καὶ ζωοὶ νώϊν ὁμὴ σορὸς ἀμφικαλύπτοι
Χρύσεος ἀμφιφορεὺς, τόν τοι πόρε πότνια μήτηρ [2].

Hear then; and as in fate and love we join,
Ah! ſuffer that my bones may reſt with thine [3]!

That golden urn, thy goddeſs-mother gave,
May mix our aſhes in one common grave [4].

Achilles in conformity with this requeſt, after beſtowing funereal ſolemnities on his departed Friend, commands his bones to be depoſited in a vaſe with this affectionate injunction:

Καὶ τὰ μὲν ἐν χρυσέῃ φιάλῃ καὶ δίπλακι δημῷ
Θείομεν, εἰσόκεν αὐτὸς ἐγὼν Ἄϊδι κεύθωμαι [5].

There let them reſt with decent honour laid,
Till I ſhall follow to th' infernal ſhade [6].

We learn from the Odyſſey, that this deed was executed; and the remains of Achilles were blended in one urn with thoſe of his beloved Patroclus, while the aſhes of Antilochus had a diſtinct apartment appropriated to them:

[1] Id. l. 23. v. 83.
[2] Id. v. 92.
[3] Pope's Iliad, b. xxiii. v. 104.
[4] Id. v. 108.
[5] Il. l. 23, v. 244.
[6] Pope's Il. b. xxiii. v. 305.

Ἐν τῷ τοι κεῖται λευκὰ ὀστέα, Φαίδιμ' Ἀχιλλεῦ,
Μίγδα δὲ, Πατροκλοιο Μενοιτιάδαο θανόντος.
Χωρὶς δ', Ἀντιλόχοιο [7].

There we thy relicks, great Achilles, blend
With dear Patroclus, thy departed friend:
In the ſame urn a ſep'rate ſpace contains
Thy next belov'd Antilochus' remains [8].

In an Idyllium of Moſchus Megara expreſſes her wiſh, that the bones of her Children had been collected into the ſame golden receptacle:

Καί κεν ἕνα χρύσειον ἐς ὀστέα κρωσσὸν ἀπαίνων
Λέξαντες καθέθαψαν ὅθι τροφὸν γενόμεσθα [9].

Thus in an Epigram of the Anthologia:

Εἷς δὺ ἀδελφειοὺς ἐπέχει τάφος· ἓν γὰρ ἐπέσχον
Ἦμαρ καὶ γενεῆς σὶ δύο καὶ θανάτου [10].

Here reſt inclos'd two Brothers in one tomb;
Alike their day of birth, alike their day of doom.

And in another Heliodorus and his Conſort are both repreſented as buried in one common ſepulchre;

Κάτθανεν Ἡλιόδωρος, ἐφέσπετο δ' ᾗδ' ὅσον ὥρη
Ὕστερον ἀνδρὶ φίλῳ Διογένεια δάμαρ.

[7] L. 24. v. 78. [8] Pope's Odyſſey, b. xxiv, v. 100.
[9] V. 35. p. 32. Ed. Oxon. 1748. [10] L. 3. c. 3. ep. 2. v. 2.

Ἀμφὶ

Ἀμφὼ ὡς δ' Ὑμέναιον ἐπὶ πλακὶ τυμβεύονται,
Ξυνὸν ἀγαλλόμενοι καὶ τάφον ὡς θάλαμον [11].

Thus in another Leander and Hero are depoſited in one tomb:

Κοινὸς δ' ἀμφοτέρους ὅδ' ἔχει τάφος, εἰσέτι καὶ νῦν
Κείνῳ τῷ φθονερῷ μεμφομένους ἀνέμῳ [12].

The prayer of the dying Mezentius in the Æneid is, that he may be lodged in the tomb of his beloved Lauſus:

Et me conſortem nati concede ſepulchro [13].

And Thiſbe in Ovid hopes, that her Parents and thoſe of Pyramus will permit their bodies to be united in one ſepulchre:

Ut, quos certus amor, quos hora noviſſima junxit,
Componi tumulo non invideatis eodem [14].

This, he tells us, was executed:

Quodque rogis ſupereſt, unâ requieſcit in urnâ [15].

We have another example of the ſame Cuſtom in Valerius Flaccus:

Quod tamen externis unum ſolamen in oris
Reſtat, ait, caras humus hæc non dividet umbras,
Oſſaque nec tumulo, nec ſepare conteget urnâ;
Sed ſimul, ut junctis veniſtis in æquora fatis [16].

[11] Id. c. 6. ep. 14. v. 4.
[12] Id. c. 7. ep. 6. v. 6.
[13] L. 10. v. 906.
[14] Met. l. 4. v. 157.
[15] Id. v. 166.
[16] L. 5. v. 59.

In the Oreſtes of Euripides Electra wiſhes, that one monument may incloſe both herſelf and brother, and be formed of cedar:

Καὶ μνῆμα δέξαιθ' ἓν, κέδρου τεχνάσματα [17].

Here we ſee both Cuſtoms mentioned, as in the paſſage of the Alceſtis; and the Scholiaſt ſubjoins, "that the Ancients "were accuſtomed to form their repoſitories for the dead "of the cedar wood [18]." Dioſcorides alſo obſerves, "that "there was that energy in the cedria, or pitch, collected "from the cedar, that it preſerved dead bodies, while it "corrupted living ones; therefore, he adds, it was called "by ſome the life of the dead [19]." Pliny correſponds in this account: "Cedrus magna, quam Cedrelaten vocant, "dat picem, quæ cedria vocatur; defuncta corpora incor- "rupta ævis ſervat, viventia corrumpit: mirâ differentiâ, "cum vitam auferat ſpirantibus, defunctiſque pro vitâ "ſit [20]." He informs us in another place, that the cedar is not ſubject to any cariouſneſs or age [21]; and he aſſerts in another,

[17] V. 1053.

[18] Ἐκ γὰρ κέδρινα ξύλα εἰώθασι τὰς νεκρῶν θήκας καλασκευάζειν. (On Oreſtes, v. 1053.)

[19] Κέδρος δένδρον ἐστι μέγα, ἐξ οὗ ἡ λεγομένη κεδρία συνάγεται—δύναμιν δὲ ἔχει φυτικὴν μὲν τῶν ἐμψύχων, φυλακτικὴν δὲ τῶν νεκρῶν σωμάτων· ὅθεν καὶ νεκροῦ ζωήν τινες αὐτῶν ἐκάλεσαν. (L. 1. c. 106. p. 44, Ed. 1549.)

[20] Hiſt. Nat. l. 24. c. 5. vol. ii. p. 329. Ed. 1723.

[21] Cariem vetuſtatemque non ſentiunt cupreſſus, cedrus, &c. (L. 16. c. 40. f. 79, vol. ii. p. 36. Id.)

another, that eternity is the property of the celebrated roſin called cedrelates [22]. According to Sandys, the juice of cedars was employed in the Ægyptian Mummies, "whoſe "extreme bitterneſs, ſays he, and ficcative quality not only "ſubdued the cauſe of interior corruption, but hath to this "day, above 3000 years, preſerved them uncorrupted [23]." We learn from Shaw, that the pitch, found in the head of the Mummies in the Catacombs of Ægypt, was the tar extracted from the cedar [24].

N° XXV.

Verſe.

391. Χαῖρ'.

402. Farewell!

There is an elegant and pathetick ſimplicity in this addreſs of the dying Alceſtis, which is ſuperior to any pompous parade of tragical declamation. It may be compared with the language of the expiring Jane Shore in Rowe:

Forgive me, but forgive me [1]!

[22] Quidam cedrelaten vocant; ex hâc reſina laudatiſſima: materiæ verò ipſi æternitas. (L. 13. c. 5. vol. i. p. 686. Id.)

[23] Travels, l. 2. p. 134. Ed. 1615.

[24] Travels, p. 376. Ed. 1757.

[1] Act v. ſc. laſt.

All ſuch fine and intereſting paſſages, derived from the genuine fountains of Nature, make us exclaim in the words of Quintilian, "Non, quicquid meris adjicietur affectibus, "omnes eorum diluet vires, & miſerationem ſecuritate lax-"abit[2]?" But, beſides this beauty of expreſſion in the Alceſtis, we may obſerve, that the word, χαῖρε, was conſecrated by the Græcians to the final valediction, addreſſed by dying Perſons to the laſt objects of their attention, and alſo to the farewell ſalutation of Friends, applied to them after their deceaſe. We ſhall illuſtrate the former cuſtom in the preſent Note, and reſerve the latter to another occaſion, which will preſent itſelf in the ſequel of this Play[3]. Iphigenia in the Tragedy of Euripides, which repreſents her cataſtrophe at Aulis, thus concludes her addreſs:

Χαῖρέ μοι φίλον φάος[4].

Farewell, beauteous lamp of day,
Farewell, bright æthereal ray[5]!

Thus alſo the Græcians, who died at Ecbatana, are deſcribed in an Epigram of the Anthologia, addreſſing their Country with this ſolemn laſt farewell:

Οἵδέ ποτ' Αἰγαίοιο βαρύβρομον οἶδμα λιπόντες
Ἐκβατάνων πεδίῳ κείμεθ' ἐνὶ μεσάτῳ.

[2] Inſt. Orat. l. 2. c. 1. vol. i. p. 972. Ed. 1720.
[3] On. v. 626. [4] V. 1509.
[5] Potter's Iphigenia in Aulis. v. 1677.

Χαῖρε

Χαῖρε κλυτὴ τοῖς παισὶ Ἐρέτρια, χαίρετ' Ἀθῆναι
Γείτονες Εὐβοίης, χαῖρε θάλασσα φίλη [6].

And in another Epigram Bitis not only accoſts her Huſband with this final word, but deſires him to beſtow it on thoſe, who are deſcending into the grave:

Ἀλλ' ὦ νερ καὶ χαῖρε, καὶ ἀιχομένοισιν ἐς ᾅδαν
Ταὐτὰν αὐτὰν μύθων αὖθις ὄπαζε χάριν [7].

And in another Amazonia addreſſes her Conſort and Children in this manner:

Λήγε γόων καὶ πᾶυε τόσις· καὶ παιδες ἐμεῖο
Χαίρετε, καὶ μνημὴν σώζετ' Ἀμαζονίης [8].

But the epigram of Callimachus on Cleombrotus is ſtill more beautiful;

Εἶπας, Ἥλιε χαῖρε, Κλεόμβροτος ὡ Ἀμβρακιώτης
Ἅλατ' ἀφ' ὑψηλοῦ τείχεος εἰς ἀΐδην·
Ἄξιον ἀδὲν ἰδὼν θανάτου κακὸν ἄλλα Πλάτωνος
Ἓν τὸ περὶ ψυχῆς γράμμ' ἀναλεξάμενος [9].

Cicero in his firſt book of Tuſculan Queſtions alludes to this Epigram in the following words: "Callimachi quidem "epigramma in Ambraciotam Cleombrotum eſt; quem ait, "cum nihil ei accidiſſet adverſi, e muro ſe in mare ab-"jeciſſe, lecto Platonis libro [10]." Since there is nothing

[6] L. 3. c. 5. ep. 28. v. 4.
[7] L. 3. c. 12. ep. 18. v. 8.
[8] L. 3. c. 2. ep. 40. v. 4.
[9] L. 3. c. 33. ep. 46. v. 4.
[10] C. 34.

in the original to juſtify Cicero's verſion of εἰς αἰδην by "in mare," Obſopœus conjectured, that we ſhould read εἰς ἅλαδε [11]; but I am inclined to think, that the Roman Philoſopher cited from memory, and was conſequently guilty of this inaccuracy: I believe, that εἰς ἅλαδε is not genuine Greek, for we muſt ſay either εἰς ἅλα, or ἅλαδε without εἰς, and not admit both adverb and prepoſition.

Among the Latin Poems of Dr. Johnſon there is the following Verſion of this Epigram:

Ambraciota, "vale lux alma," Cleombrotus inſit,
Et ſaltu e muro Ditis opaca petit;
Triſte nihil paſſus, animi at de ſorte Platonis
Scripta legens ſolâ vivere mente cupit [12].

I myſelf have tranſlated this Epigram both into Latin and Engliſh, which I here ſubmit to the Reader, as never before publiſhed:

"Phœbe vale," dixit, muroque Cleombrotus alto
In tumulum præceps Ambraciota ruit:
Nil dignum leto aſpexit, ſolumque Platonis
De naturâ animæ nobile legit opus.

"Farewell, O Sun," the ſage Ambracian cried,
And from the lofty tow'r leaping died;

[11] See Callimachus, tom. i. p. 264. Ed. Erneſt. 1761.
[12] Tom. xi. p. 420. Ed. Hawkins, 1787.

No

No dire diſeaſe provok'd the fatal foe,
But Plato ſpoke, and Phædon gave the blow.

The Romans adopted the ſame expreſſion of valediction in the mouth of dying Perſons, taking the laſt farewell of their friends. Hence Eurydice, for ever loſt to Orpheus, exclaims in Virgil;

Jamque vale, feror ingenti circumdata nocte,
Invalidaſque tibi tendens, heu! non tua, palmas [13].

And Creuſa thus departs from Æneas in the fatal night of Troy:

Jamque vale, & nati ſerva communis amorem [14]!

And the expiring Camilla ſays to her faithful Acca in the ſame correſponding tone;

Jamque vale [15]!

[13] Georg. l. 4. v. 498. [14] Æn. l. 2. v. 789. [15] Æn. l. 11. v. 827.

N° XXVI.

Verſe.

396. Ὠρφάνισσε τλεήμων.

But to the ills of life expos'd
409. Leaves my poor orphan ſtate.

This and other expreſſions in the drama prove Eumelus an Infant of tender years; yet we are informed by Racine, that Euripides was cenſured by ſome French Criticks for the introduction of this Character: "Ils ne ſont pas "plus heureux dans les autres objections. Ils diſent, par "exemple, qu' Euripide a fait deux époux ſurannés d' "Admète & d' Alceſte; que l'un eſt un vieux mari, & l' "autre une princeſſe déja ſur l'âge. Euripide a pris ſoin de "leur répondre en un ſeul vers, où il fait dire par le Chœur, "qu' Alceſte toute jeune & dans la première fleur de ſon "âge expire pour ſon jeune époux [1]." The line, to which Racine alludes, is;

Σὺ δ' ἐν ἥβᾳ νέας νέᾳ προθανεῖσαι φωτὸς ὄιχῃ [2].

[1] Preface de l'Iphigenie, tom. ii. p. 272. Ed. 1760.
[2] V. 471.

In youth's freſh bloom, in beauty's radiant glow,
The darkſome ways thou dared'ſt to go,
And for thy youthful lord's to give thy life [3].

He might have alſo obſerved, that Alceſtis declares herſelf:

Ἥβης ἔχουσα δῶρ' [4].

This implies the morning of life; and her Huſband Admetus is called in the ſequel of the Play καλῷ νεανίᾳ, or the beautiful youth [5]. Racine thus proceeds in his criticiſm: "Ils reprochent encore à Alceſte, qu' elle a deux grands "enfans à marier. Comment n'ont-ils point lu le contraire "en cent endroits, & ſur tout dans ce beau récit, où l'on "dépeint Alceſte mourante au milieu de ſes deux petits "enfans qui la tirent en pleurant par la robe, & qu'elle "prend ſur ſes bras l'un après l'autre pour les baiſer [6]?" Thus has Racine vindicated Euripides from the unjuſt ſarcaſm of his Countrymen; and we may perhaps infer, that, if he had finiſhed his own Alceſtis, which he is reported to have deſigned, as I ſhall hereafter ſhew in my Final Eſſay, he would have imitated his favourite Poet in this reſpect. But no other French Author of an Alceſtis has ventured on this attempt. Grange Chancel has even applauded himſelf for the omiſſion in theſe words: "Mon premier deſſein

[3] Potter's Alceſtis, v. 490. [4] V. 289. [5] V. 698.
[6] Preface de l'Iphigenie, tom. ii. p. 272. Ed. 1760.

"étoit

" étoit d' introduire ſur la ſcene les enfans d' Alceſte comme
" Euripide l'a pratiqué. Ceux de mes amis à qui je le
" communiquai, ne furent pas de ce ſentiment: Ils me re-
" preſenterent que la ſituation de la mort d' Alceſte étoit ſi
" touchante par elle-même qu' elle n'avoit pas beſoin de ce
" ſecours pour exciter les larmes des Spectateurs; que
" peut être la vûë de ces enfans feroit-elle un effet contraire,
" & que ſouvent il ne falloit qu'un mauvais plaiſant dans le
" parterre pour faire avorter un ſuccès preſque aſſuré. Ainſi
" je me contentai de mettre en recit ce que je mettois dans
" la bouche d' Alceſte lorſqu' elle dit le dernier adieu à ſes
" enfans. Je me trouvai bien d'avoir ſuivi ce ſage conſeil.
" L'auteur d' Inès de Caſtro n'a pas eu le même ſcrupule.
" Sa hardieſſe & ma timidité nous ont egalement reuſſis [7]."
The Author of Inès de Caſtro, to whom he alludes, is De la Motte, who in the Preface to his excellent Tragedy thus ſpeaks of the introduction of Infants in his drama. " Les
" Enfans que j'ai hazardés ſur la Scene, & les circonſtances
" ou je les fais paroitre, ont paru une nouveauté ſur notre
" Théatre. Quelques Spectateurs ont douté d' abord s' ils
" devoient rire ou s' attendrir; mais le doute n'a pas duré;
" & la nature a bien tôt repris ſes droits ſur tous les cœurs.
" On a pleuré enfin; & s'il m' eſt permis de ne rien perdre
" de ce qui me fait honneur, quelques uns ne m' ont
" critiqué qu'en pleurant [8]." It was this miſtaken prejudice

[7] Oeuvres de Grange Chancel, tom. ii. p. 117. Ed. 1742.
[8] Oeuyres de la Motte. tom. v. p. 317. Ed. 1735.

of

of the French Theatre, that probably miſled the learned Dacier in his Remarks on the Oedipus of Sophocles, where he has aſſerted, forgetting the authorities in the Græcian Tragedians, " that the Ancients not only never uſed a " Chorus of Children; but never even introduced them, as " Speakers on their ſtage." " Non ſeulement les Anciens " n'ont jamais fait un Chœur d' Enfans; mais ils n'ont " même jamais fait parler des enfans ſur le théatre [9]." There is a much more judicious reflexion in a " Diſcourſe " on the Imitation of Manners in Poetry," which is written by another Monſieur Racine, and inſerted in the Memoires de Litterature de l' Academie Royale Des Inſcriptions et Belles Lettres. " Les Anciens font quelquefois parler les " enfans dans leurs tragédies, mais toûjours en peu de " mots, & pour exprimer leur crainte ou leur douleur, ſen- " timents conformes à cette age. Quand Médée court " après ſes enfans pour les tuer, on les entend qui s'ecrient, " nous ſommes perdus, nous ſommes égorgés. Les enfans " d' Alceſte mourante l' environnent, & dans les momens " qu'elle rend le dernier ſoupir, l'un d'eux s'abandonne aux " pleurs, en montrant à ſon pere ce viſage dont la mort " s'eſt emparée [10]." Pariſotti, an Italian Tranſlator of the Alceſtis, has alſo extolled this intereſting ſcene of Euripides, and aſſerted its marvellous effect in repreſentation. He has pronounced it an union of the moſt tender, delicate, and

[9] Remarques ſur l'Oedipe de Sophocle, p. 109. Ed. 1693.
[10] Tom. xiii. p. 353.

pathetick

pathetick objects [11]. The Engliſh Reader, who recollects the Infants of Shakeſpeare and other dramatick Poets on our ſtage, will ſympathize in the ſame ſentiments.

N° XXVII.

Verſe.

Νῦν γε καλῶμαι,
403. Ὁ σὸς πολὶ σοῖσι προσπίλνων στόμασιν νεοσσός.

It is thy ſon that calls,
414. Who proſtrate on the earth breathes on thy lips his ſighs.

The Ancients were fond of applying to young Perſons of the human ſpecies the appellations appropriated to tender Animals of different ſorts in their reſpective languages. Here Eumelus is called the νεοσσὸς, or the infant bird. Thus Æſchylus in his Choephoræ deſcribes Oreſtes and Electra, as the νεοσσὼ of their father Agamemnon [1]: and the Princeſs Iphigenia ſays of her Brother in another Tragedy of Euripides:

Ὁ μὲν νεοσσός ἐστιν [2].

[11] Raccolta d' Opuſcoli. tom. xii. p. 16. Ed. Ven. 1735.
[1] V. 254. [2] V. 1248.

An-

Andromache pronounces her ſon Moloſſus in another Play of our Poet "an unfledged bird."

Ἦ καὶ νεοσσὸν τόνδ' ὑποπτέρου σπάσας [3];

And the Children of Hercules are called by Megara in another under the ſame appellation; but the alluſion is ſoftened by the compariſon annexed of the parent bird brooding over them;

Οἱ δ' Ἡράκλειοι παῖδες, ὡς ὑποπτέρᾳ
Σώζω νεοσσὼ, ὄρνις ὡς ὑφειμένη [4].

Whom, like the parent bird that in her neſt
Sits on her unfledg'd young, beneath my wings
I ſhelter [5].

Here the Reader will be ſtruck with the ſtrong analogy between this paſſage, and the tender exclamation of Jeſus Chriſt to Jeruſalem in the Goſpel of St. Matthew. "How "often would I have gathered thy children together, even "as a hen gathereth her chickens under her wings, and ye "would not [6]!" Ποσάκις ἠθέλησα ἐπισυναγαγεῖν τὰ τέκνα σου, ὃν τρόπον ἐπισυνάγει ὄρνις τὰ νοσσιὰ ἑαυτῆς ὑπὸ τὰς πτέρυγας, καὶ οὐκ ἠθελήσατε [7]; we alſo find in the Troades of Euripides the ſame affectionate addreſs of Andromache to her infant Son:

[3] Andromache, v. 441. [4] Hercules Furens, v. 72.
[5] Potter's Hercules, v. 83. [6] C. 23. v. 37. [7] Id.

Ti

Τί μὲ δέδραξαι χερσὶ, κἀνέχῃ πέπλων,
Νεοσσὸς ὡσεὶ πτέρυγας εἰσπίτνων ἐμάς [8] ;

Why doſt thou claſp me with thy hands, why hold
My robes, and ſhelter thee beneath my wings
Like a young bird [9] ?

I ſhall have future opportunities on the Hecuba [10] of ſhewing, that this mode of diction was borrowed not only from birds, but quadrupeds, and with leſs grace and propriety applied to the human ſpecies. We are alſo enabled from this infant Character of Eumelus to aſcertain the dramatick chronology of the Alceſtis with ſufficient accuracy and preciſion. Euripides ſpeaks of him again in a choral Ode of the Iphigenia in Aulis, where he is repreſented embarking for Troy, and managing his ſteeds of diſtinguiſhed beauty :

Ὁ δὲ διφρηλάτας ἔοᾶτ' Εὔ-
μηλος Φερητιάδος,
Ὦ καλλίστας εἴδομαν
Χρυσοδαιδάλτες στομίοισι πώλες
Κέντρῳ θεινομένες [11].

High o'er the beam I ſaw Eumelus riſe ;
I heard his animating cries ;
And mark'd each courſer beauteous to behold,
Their glitt'ring bitts emboſs'd with gold [12].

[8] V. 746. [9] Potter's Trojan Dames, v. 805. [10] On. v. 144 & 526.
[11] V. 220. [12] Potter's Iphigenia in Aulis, v. 211.

Homer

Homer in his ſecond Iliad paints Eumelus among the Græcian Chiefs leading thoſe identical mares againſt Troy, which Apollo had formerly guarded for Admetus;

Ἵπποι μὲν μέγ' ἄρισται ἔσαν Φηρητιάδαο,
Τὰς Εὔμηλος ἔλαυνε, ποδώκεας, ὄρνιθας ὡς,
Οἴστριχας, οἰέτεας, σταφύλῃ ἐπὶ νῶτον ἐΐσας.
Τὰς ἐν Πιερίῃ θρέψ' ἀργυρότοξος Ἀπόλλων,
Ἄμφω θηλείας, φόβον Ἄρηος φορεούσας [13].

Eumelus' mares were foremoſt in the chace,
As eagles fleet, and of Pheretrian race;
Bred where Pieria's fruitful fountains flow,
And train'd by him who bears the ſilver bow [14].

He is alſo introduced in the ſequel of the Iliad at the funeral games inſtituted in honour of Patroclus, where he contends in the chariot-race, though his ſkill is unfortunately exerted on that occaſion;

Ὦρτο πολὺ πρῶτος μὲν ἄναξ ἀνδρῶν Εὔμηλος
Ἀδμήτου φίλος υἱὸς, ὃς ἱπποσύνῃ ἐκέκαστο [15].

But far the firſt Eumelus hopes the prize,
Fam'd thro' Pieria for the fleeteſt breed,
And ſkill'd to manage the high-bounding ſteed.

Υἱὸς δ' Ἀδμήτοιο παναίσιος ἦλυθεν ἄλλων,
Ἵππων ἅρματα καλὰ, ἐλαύνων πρόσσοθεν ἵππους [16].

[13] V. 767.
[14] Pope's Iliad, b. ii. v. 929.
[15] Il. l. 23, v. 289.
[16] Il. l. 23, v. 533.

Laſt came, Admetus, thy unhappy ſon;
Slow dragg'd the ſteeds his batter'd chariot on [17].

Yet we ſee him generouſly rewarded by Achilles, notwithſtanding his defeat, with a breaſtplate [18]. We alſo find him mentioned in the fourth Odyſſey, where Minerva is ſaid to aſſume the form of Iphthima, daughter of Icarius and conſort of Eumelus;

Ἔνθ' αὖτ' ἀλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη·
Εἴδωλον ποίησε, δέμας δ' ἤικτο γυναικὶ
Ἰφθίμῃ, κέρῃ μεγαλήτορος Ἰκαρίοιο·
Τὴν Εὔμηλος ὄπυιε, Φερῇς ἔνι οἰκία ναίων [19].

Minerva, life-like on imbody'd air,
Impreſs'd the form of Iphthima the fair:
Icarius' daughter ſhe, whoſe blooming charms
Allur'd Eumelus to her virgin-arms [20].

Hence we may diſcover from this chain of united evidence, that Eumelus was arrived to manhood at the æra of the Trojan War, though an infant in the drama of the Alceſtis. If we allow ten years for the interval, we may then fix the chronology of the Play. According to the Arundelian Marbles, the famous Expedition of the Græcians againſt Troy preceded their own date by 954 years; and, if we add to theſe 264 years more for the ſubſequent period, we

[17] Pope's Il. b. xxiii. v. 611.
[18] Il. xxiii. v. 560 & 565.
[19] Odyſſ. l. 4. v. 798.
[20] Pope's Odyſſey b. iv. v. 1050.

ſhall then arrive at the Chriſtian æra. Hence, if we calculate to the year 1780, as we have done on the Ion and the Bacchæ, we ſhall obtain the collective total of 3008 years, removed from that point, including ten years preceding the march of the Græcians. But I have already demonſtrated in my preceding volumes of Illuſtrations, that the Bacchæ is removed 3259[21], and the Ion 3153 years[22] from the year 1780 of our Æra. Hence the Bacchæ precede the Alceſtis by 251 and the Ion by 145 years in their dramatick chronology. There is a ſmall variation of 43 years between this æra of the Alceſtis, and that repreſented in my former Volumes, which the Reader is deſired to correct. It does not affect the general order of the precedence of the reſpective Dramas, but only their relative diſtances, which are thus diminiſhed between them. Since Eumelus, as we learn from Homer, drove to Troy the very Mares, which had been guarded by Apollo, we cannot allow more than ten years, conſiſtent with the age of that Animal, for the term preceding the Trojan War: and, becauſe Eumelus is here introduced an Infant in the Play, and was arrived at manhood, when he embarked for Troy, we cannot allow a leſs difference: the Alceſtis may therefore be placed at 3008 years, and not at 2965 years, antecedent to the year 1780 of this Century, which is conſidered as a fixed point for the ſake of compariſon.

[21] Vol. ii. p. 319. [22] Vol. i. p. 89.

N° XXVIII.

Verſe.

Ὥστ' ἐγὼ,
405. Καὶ σφὼ ξαρείᾳ συμφορᾷ πεπλήγμεθα.

I and you
416. Muſt bend beneath affliction's heavieſt load.

Here Admetus by adopting the plural number obviouſly addreſſes his two Children. Thus the Scholiaſt remarks with propriety, that Eumelus and his Siſter are here accoſted [1]. He does not mention her name on this paſſage; but he has recorded it in a preceding line of this drama:

Ἐκ δὲ τῶν μάλιστ' ἐμοὶ,
Καὶ παισὶν, οἷς δὲ πένθος ἐν κοινῷ τόδε [2].

The Children, ſays he, of Admetus are Eumelus and Perimele [3]. Eumelus, who is a Character in the Play, has been already illuſtrated in the preceding Note [4]; but no other

[1] Ἐγὼ καὶ σφὼ, ἐγὼ καὶ ὑμεῖς πρὸς τὸν Εὔμηλον καὶ τὴν ἀδελφὴν αὐτοῦ.
[2] V. 265. [3] Παῖδες Ἀδμήτου Εὔμηλος καὶ Περιμήλη. [4] N° 27 on v. 403.

account

account of Perimele occurs, I believe, in ancient Hiſtory, except in this Scholiaſt, and in Antoninus Liberalis. The latter informs us in his Metamorphoſes, "that Magnes was "deſcended from Argus, ſon of Phryxus and Perimele, "daughter of Admetus; he inhabited a country bordering "on Theſſaly, which received its appellation of Magneſia "from him [5]." The whole context of the Scene indeed proves, that both the Children of Admetus and Alceſtis are here preſent; thus we find the Queen addreſſing her Daughter in this line:

Σὺ δ' ὦ τέκνον μοι τῶς κορευθήσῃ καλῶς [6];

But who, my daughter, ſhalt with honour guide
Thy virgin years [7]?

And Eumelus thus accoſts her in the ſequel:

Σὺ τ' ἐμοὶ, σύγκασι κόρα,
Σύνεϛλας [8].

Thou too, my ſiſter, thy full ſhare ſhalt know
Of grief [9].

Hence we muſt fairly ſuppoſe from this concurrent teſtimony, that Perimele is a dramatick Character, though a

[5] Ἄργυ τῦ Φρίξυ κ) Περιμήλης τῆς Ἀδμήτυ θυγαλρὸς ἐγένελο Μάγνης· ὗτος ᾤκησεν ἐγγὺς Θισσαλίας, κ) τὴν ταύτην ἀπ' αὐτῦ Μαγνησίαν ωροσηγόρευσαν οἱ ἄνθρωποι. (L. 23. p. 122. Ed. 1674.)

[6] V. 313. [7] V. 411.

[8] Potter's Alceſtis, v. 318. [9] Potter's Alceſtis, v. 422.

κωφὸν πρόσωπον, or mute perſonage, in the piece. No mention however of this ſort in the Liſt, prefixed to the Play of the Dramatis Perſonæ is to be found in any Edition, or Latin Verſion of Euripides, prior to that of Barnes in 1694, who does not inſert on what authority he has done it: he explains it to imply the Daughter of Admetus and Alceſtis [10]. Morell in his Edition of this Play, printed at London in 1748, has followed Barnes, and given the ſame deſignation of the κωφὸν πρόσωπον. The Italian Editor, Carmeli, has alſo ſubjoined it to his Liſt, but, inſtead of referring it to Perimele, he ſuppoſes it to allude to Alceſtis herſelf in the laſt ſcene, where ſhe is introduced a mute Character after her recovery from death by Hercules [11]. Dr. Muſgrave in his late Edition of Euripides at Oxford has entirely omitted it. Hence I conclude, that there is no manuſcript authority for the ſubſtitution of the κωφὸν πρόσωπον in the Liſt of Characters; but that it reſts entirely on the remark of the Scholiaſt, and the internal evidence of the drama. If it is inſerted, it ſhould be expreſſed Περιμήλη, κωφὸν πρόσωπον, and her name ſhould be alſo entered at the head of the ſcene, where ſhe is introduced, which neither Barnes nor Morell has done. Brumoy is the only Perſon, who has attended to this circumſtance, and he has not done it, as he ought; for he has entered in his Liſt "Une Fille d'Admete,

[10] Κωφὸν Πρόσωπον, Muta Perſona, Admeti viz. & Alceſtis filia, (p. 265.)

[11] Tom. iii. p. 22.

per-

perſonnage muet," and at the head of the Scene "Les Deux "Enfans d'Alceſte:" He ſhould have ſaid in the firſt place "Perimele, Daughter of Admetus and Alceſtis," and in the latter "Eumelus and Perimele." There is alſo another irregularity, committed originally by Barnes, and afterwards implicitly adopted by Morell in the inſertion of this κωφὸν πρόσωπον. All the Characters of the Græcian Dramas are arranged in the Liſt according to their order of entrance on the ſtage: hence Perimele ſhould not be poſtponed to the laſt place, but ſhould precede both Pheres and Hercules: this omiſſion probably led Carmeli into the error of aſſigning this deſcription to Alceſtis in the laſt ſcene: there is no occaſion certainly for the deſignation of the ſame Perſonage in the drama to be twice repeated. I recollect but once inſtance, where there is a violation in the order of the Dramatis Perſonæ, which does not correſpondence with their entrance, and that occurs in the Hippolytus, where Τρόφος Φαίδρας, or the Nurſe of Phædra, precedes Phædra herſelf in the Liſt, but does not enter till after her Miſtreſs on the Stage. If the evidence in this Note is fairly eſtabliſhed, it is probable, that future Editors and Tranſlators of the Alceſtis will inſert Perimele into the drama.

N° XXIX.

Verſe,

415. Οἰχομένας δέ σε, μᾶτερ, ὄλωλεν οἶκος.

425. For when my mother died, in ruin ſunk thy houſe,

The original expreſſion literally implies, that Alceſtis was "departed;" for *οἴχομαι* is one of thoſe ſoftening terms, uſed by the Græcians, to palliate the horror of death: it again occurs in the ſequel of the Play, applied to the deceaſed Queen:

Σὺ δ' ἐν ἥβᾳ νέᾳ νέᾳ προθανεῖσα φωτὸς οἴχῃ [1].

Euripides has alſo uſed it in his Hecuba [2], Oreſtes [3], Phœniſſæ [4], and Andromache [5] in the ſame ſenſe. It often is found in the Epigrams of the Anthologia:

Τί γαρ πολέον ἀνέρι κήδευς
Μούνῳ ὑπὲρ γαίης, οἰχομένης ἀλόχου [6];
Οἰχόμενον βρέφος ἄρτι νέῳ φορέεσαν ἀγοστῷ
Ὤκτειραν θαλεραὶ Δωρίδες εἰν αἴδᾳ [7].

[1] V. 475. [2] V. 141.
[3] V. 732, 761, 853, 969. [4] V. 1288 & 1753.
[5] V. 1083. [6] L. 3. c. 12. ep. 46. v. 4. [7] L. 3. c. 12. ep. 55. v. 4.

Ὀρφέος

Ὀρφέος οἰχομένου τάχα τίς σοι λείπεται Μοῦσα [8].
Θές βρέφος ἐς κόλπους μητρὸς ἀποιχομένης [9].
Ὤχόμεθ' ὦ Μίλητε φίλη σὰ πάτρι [10].
Ὑΐει ὦ τίνειν ταῦτα καὶοιχομένῳ [11].

We alſo read it in a Fragment, preſerved by Stobæus,

Πᾶς γὰρ λέγει τις, ὁ μακαρίτης ὄιχεται [12].

Lucian in his Eſſay on Grief alſo adopts the term, Τέκνον ἥδιστον οἴχῃ μοι κἀγὼ τέθνηκας [13]. And again, Οἴχῃ μοι κακόδαιμον ἐκφυγὼν τὰς νόσους [14]. Another correſponding word of the ſame alleviating quality, implying though not expreſſing death, has before occurred in two preceding lines of the Alceſtis. The Chorus immediately exclaims when the Queen expires,

Βέβηκεν, οὐκ ἔτ' ἔστιν Ἀδμήτου γυνή [15].

She's gone; thy wife, Admetus, is no more [16].

And Eumelus immediately ſubjoins in the ſame manner;

Μοῖρα δὴ κάτω
Βέβηκεν [17].

[8] L. 3. c. 14. ep. 17. v. 1.
[9] L. 3. c. 23. ep. 19. v. 6.
[10] L. 3. c. 14. ep. 29. v. 1.
[11] L. 3. c. 6. ep. 48. v. 6.
[12] Sermo 120, p. 907. Ed. 1549.
[13] Tom. ii. p. 928. Ed. 1743.
[14] Id. p. 930.
[15] V. 392.
[16] Potter's Alceſtis, v. 399.
[17] V. 394.

This

This phraſe again occurs in the Hercules Furens of our Poet;

Βέβακεν ἄναξ ὁ κλεινός [18].

And twice in his Supplicants;

Βεβᾶσιν· ἀκ ἐτ' εἰσί σοι, μᾶτερ, τέκνα·
Βεβᾶσιν [19].

Ὦ τέκνον, ἔβας [20].

Other inſtances of this mode of diction are collected by Archbiſhop Potter in his Archæologia Græca [21]; but none here inſerted, are there mentioned.

[18] V. 768. [19] V. 1140. [20] V. 1163.

[21] B. iv. c. 2. vol. ii. p. 177 & 178. Ed. 1728.

N° XXX.

Verſe.

429. Πώλες σιδήρῳ τέμνετ' αὐχένων φόβην.

Their waving manes

441. Cut cloſe.

This royal command of Admetus, which enjoins the Theſſalians to diſplay their funereal ſorrow for Alceſtis by cutting the manes of their Horſes, does not ſpring from poetical enthuſiaſm, but has the venerable ſanction of ancient Hiſtory. Herodotus records, that Mardonius and the Perſian Army lamented the loſs of Maſiſtius by ſhearing their own hair together with that of their horſes and beaſts of burden [1]. Plutarch in the Life of Pelopidas relates, that the Theſſalians, mourning the death of this beloved heroe, clipped their horſes as well as themſelves [2]: he alſo adds, that Alexander the Great, when Hephæſtion died, not only ſhaved his horſes and mules, but removed the very battlements from the walls, that the cities might ſeem to weep, diſ-

[1] Πένθος ἐποιήσαντο Μασιστίῳ πᾶσα τε ἡ στρατιὴ καὶ Μαρδόνιος μέγιστον· σφέας τε αὐτοὺς κείροντες καὶ τοὺς ἵππους καὶ τὰ ὑποζύγια· (L. 9. c. 24.)

[2] Κεῖραι δὲ ἵππους, κείρεσθαι δὲ καὶ αὐτούς· (Vol. ii. p. 237. Ed. Bryan, 1723.)

playing

playing a ſhorn and uncomely figure inſtead of their former elegance [3]. Though the warrior-horſe of the departed Pallas in the Æneid is not repreſented with its mane clipped, yet Virgil has diveſted it of its trappings at the funeral of his maſter;

Poſt bellator equus poſitis inſignibus Æthon
It lachrymans [4].

The ſame ceremony prevailed among the Turks in the laſt century, ſince Sandys obſerves in his Travels, that Perſons of principal quality have their horſes led before them at their funeral with enſigns trailing on the earth [5]. We may trace to very remote Antiquity this oriental emblem of woe, for the Prophet Jonas exclaims "Let Man and "Beaſt be covered with ſackloth, and cry mightily unto "God [6]."

[3] Ἀλέξανδρος δὲ ὁ μέγας Ἡφαιστίωνος ἀποθάνοντος οὐ μόνον ἵππους ἔκειρε καὶ ἡμιόνους, ἀλλὰ καὶ τὰς ἐπάλξεις ἀφεῖλεν τῶν τειχῶν· ὡς ἂν δοκοῖεν αἱ πόλεις πενθεῖν ἀντὶ τῆς πρόσθεν μορφῆς κούρειμον σχῆμα καὶ ἄτιμον ἀναλαμβάνουσαι. (Id. p. 238.)

[4] L. xi. v. 90. [5] P. 71. Ed. 1610. [6] C. 3. v. 8.

N° XXXI.

Verſe.

Ἀνηχήσαι-
424. Παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ.

Raiſe with alternate voice
The pæan to the ruthleſs God, that rules
435. Below.

The Græcians had not only a jovial, but a melancholy pæan; not only a ſong of triumph offered to the ſuperior Powers, but the dirge of funereal woe conſecrated to the infernal Deities. Thus Æſchylus in his "Seven againſt "Thebes" ſpeaks of the deteſted pæan in honour of Pluto and the hymn to Erinnys;

Ἡμᾶς δὲ δίκη πρότερον φήμης
Τὸν δυσκέλαδόν θ' ὕμνον Ἐριννύος
Ἰαχεῖν, Ἀΐδᾳ
Τ' ἐχθρὸν παιᾶν' ἐπιμέλπειν [1].

Sophocles in his Oedipus Tyrannus repreſents the City of Thebes, reſounding with pæans and lamentations in conſequence of the deſtroying peſtilence:

[1] V. 876.

Πόλις

Πόλις δ' ὁμῦ μὲν θυμιαμάτων γέμει,
Ὁμῦ δε παιάνων τε κ) στεναγμάτων [2].

Euripides is fond of this favourite allusion. Iphigenia, preparing for sacrifice, commands the Virgins to attune the pæan;

Ὑμεῖς δ' ἐπευφημήσαῖ', ὦ νεάνιδες,
Παῖανα τῇ 'μῇ συμφορᾷ [3].

Helena desires, that Proserpine would attemper strains adapted to her woe;

That pleas'd in Pluto's dark domain
The pæan to the dead the dead may hear [4].

Πάρ' ἐμέ
Θ ὑπὸ μέλαθρα νύχια παι-
ᾶνας νέκυσιν ὀλομένοις λάβῃ [5].

Hecuba asserts, that the Græcian Ships sailed to Troy, attended with the hated pæan of musical instruments;

Αὐλῶν παιᾶνι στυγνῷ [6].

Adrastus in the Supplicants of our Poet resolves to address his departed Friends, and to pour a funereal strain to Pluto;

Ἄδε τε μολπὰς ἐκχέω δακρυῤῥόους,
Φίλας προσαυδῶν [7].

[2] V. 5.
[3] Iphig. in Aulid. v. 1469.
[4] Potter's Helena, v. 199.
[5] Helena, v. 178.
[6] Troades, v. 126.
[7] V. 774.

The

The Chorus in the Andromache determines to celebrate their deceaſed lord with lamentations according to the eſtabliſhed law of the infernal Powers;

Θανόνλα δεσπόταν γόοις
Νόμῳ τῶν νερ[illegible]έρων κα[illegible]άρξομαι [8].

N° XXXII.

Verſe.

Πένθος γυναικὸς τῆσδε κοινῶσθαι λέγω
428. Κερᾷ ξυρήκει.

I give command, that all in ſolemn grief
437. For this dear woman ſhear their locks.

Here Admetus ordains a general [illegible]nſure of all his Theſſalian Subjects as a ſymbol of mourning for Alceſtis. Thus Electra in the Oreſtes of our Poet calls upon the whole land of Cecrops to bewail the unfortunate houſe of Atreus with this ſolemn expreſſion of grief:

Ἰαχείτω δὲ γᾶ Κυκλωπεία,
Σίδαρον ἐπὶ κρᾶτα τιθεῖσα κέριμον, τῶν Ἀτρειδῶν
Πήματ' οἴκων [1],

[8] V. 1199. [1] V. 965.

And

And Diana asserts in the Hippolytus, that the Virgins for many ages will deplore his loss by clipping their tresses in honour of him;

Κόραι γὰρ ἄζυγες γάμων πάρος
Κόμας κερᾶναί σοι δι' αἰῶνος μακρᾶς[2].

Alcæus in an epigram on Pylades, inserted in the Anthologia, thus says;

Πᾶσά σοι οἰχομένῳ Πυλάδη κωκύεται Ἑλλὰς
Ἄπλεκτον χαίταν ἐν χροὶ θειραμένη[3].

All Hellas, Pylades, laments the dead,
And tears the sever'd tresses from their head.

In another epigram of Sappho on Timas we find a corresponding allusion;

Τιμάδος ἅδε κόνις, ταὶν δὴ πρὸ γάμοιο θανεῖσαν
Δέξατο Περσεφόνας κυάνεος θάλαμος.
Ἃς ἀποφθιμένας πᾶσαι νεοθηγεῖ χαλκῷ
Ἄλικες ἰμερτὰν κρατὸς ἔθεντο κόμαν[4].

Here rest the ashes of a virgin Maid,
'Fore Hymen's rites in Death's dark chamber laid;
For her all sister mates their tresses shed,
And clipp'd the lovely honours of their head.

[2] V. 1426. [3] L. 3. c. 25. p. 282. Ed. 1566. [4] Id. c. 12. p. 229.

Even

Even Virtue herſelf is repreſented by Aſclepiades in another elegant epigram on Ajax as ſtationed at his Tomb and deploring him with this ſymbol of woe;

Ἃ δ' ἐγὼ ἀ τλάμων Ἀρέτα παρὰ τῶδε κάθημαι
Αἴαντος τύμβῳ κειραμένα πλοκάμους [5].

Here Virtue, pining o'er her Ajax' tomb,
Thus with her ſcatter'd locks bewails his doom.

And in another the Parents of Ptolemy and all Ægypt are ſaid by Antipater to have expreſſed their grief for his death by tearing their hair;

Μυρία τοι Πτόλεμαῖε πατὴρ, ἐπὶ μυρία μάτηρ
Τειρομένα θαλερὰς ἠκίσατο πλοκάμους [6].

Ἃ μεγάλα δ' Αἴγυπτος ἑανῷ δάψατο χαίταν [7].

This venerable Cuſtom, as a publick object of mourning, prevailed among many ancient Nations, and may be traced to the moſt remote Antiquity. I will begin with Sacred, and then proceed to Pagan Hiſtory. The Prophet Iſaiah pronounces:

"On all their heads ſhall be baldneſs [8]."

Jeremiah exclaims:

Cut off thine hair, O Jeruſalem, and caſt it away [9]!

[5] Id. c. 14. p. 287. [6] Anthol. l. 3. c. 7. ep. 17. v. 2.
[7] Id. v. 5. [8] C. 15. v. 2. [9] C. 7. v. 29.

We read in Ezekiel;

They ſhall make themſelves utterly bald for thee, and gird them with ſackloth [10].

When Job heard the death of his Sons, he aroſe, rent his mantle, and ſhaved his head [11]. The Prieſts by the Moſaick Law were expreſsly prohibited from ſhaving their heads, or making any baldneſs for the dead [12]. We read in Herodotus, that the Argians, after their defeat by the Lacedæmonians, not only cut off their long hair, but enacted a law, that no Citizen ſhould ſuffer it again to grow till they had recovered their loſt Thyrea [13]. He alſo records, that the Scythians on the death of their king not only ſhaved their locks, but committed ſeveral mutilations on their members [14]. The Mileſians too expreſſed their ſorrow for Sybaris taken by the Crotonians by ſhearing the heads of their youth [15]. This Hiſtorian's account of the Ægyptian ceremony is ſtill more curious and entertaining. "All the Inhabitants of a "houſe in that Country, when a Cat died naturally, ſhaved "their eyebrows, but for the loſs of a Dog their heads and "beards [16]." On the contrary for the death of their Friends (as he informs us in another paſſage) theſe People permitted their hair to grow on their heads and beards, ſince their common uſage was to be ſhorn: their mourning therefore

[10] C. xxvii. v. 31. [11] C. j. v. 20.
[12] Leviticus, c. xxi. v. 5. & c. xix. v. 27. Deuteron. c. xiv. v. 1.
[13] L. 1. c. 82. [14] L. 4. c. 71.
[15] L. 6. c. 21. [16] L. 2. c. 66.

(ſays

(ſays he) was different from that of other Nations[17]: but he aſſerts, that the Ægyptian Prieſts were ſhorn[18]. This correſponds with the teſtimony of Plutarch, who records, that the Prieſts of Ægypt were ſhorn continually on account of grief[19]. He does not deliver his opinion on the origin of this cuſtom, but we may probably trace it from another paſſage in the ſame Diſſertation, where he tells us that Iſis cut off one of her locks for the death of Oſiris[20]. The Macedonians alſo practiſed this uſage. Thus Alexander at the funeral of Hephæſtion is reported by Ælian to have ſhorn his Warriors as well as himſelf, imitating Achilles by this Homerick action[21]. Their king Archelaus, as we read in Seneca, was ſo ignorant, that on the day of a ſolar eclipſe he ſhut his palace, and clipped the hair of his Son according to the eſtabliſhed uſage of grief in adverſity[22]. This monarch alſo is declared by Solinus to have lamented Euripides by performing this ceremony on himſelf[23]. The Cuſtom prevailed too among the Perſians. Thus we find in Herodotus, that Mardonius and the other Warriors ſheared themſelves for the loſs of Maſiſtius[24]. According to Quintus Curtius the Perſians bewailed Alexander after his demiſe comis ſuo more

[17] L. 2. c. 66. [18] L. 2. c. 36.
[19] Vol. ii. p. 352. Ed. 1620. De Iſide & Oſiride.
[20] Id. p. 356. [21] Var. Hiſt. l. 7. c. 8.
[22] De Benef. l. 5. vol. i. p. 753. Ed. 1672.
[23] C. 15. See alſo Euripidis Vita in the edition of Barnes, p. 32. & Alex. ab Alexandro Geniales Dies, l. 3. c. 7. p. 622. Ed. 1673.
[24] L. 9. c. 24.

detonſis [25]. Æſchines in his Oration againſt Cteſiphon ſays, that he ought to have refuſed to have been crowned, while the whole City was in mourning and ſhorn [26]. In Suetonius we read, that ſome petty Sovereigns of the Barbarians honoured the memory of Germanicus by ſhaving their own beards and ſhearing the heads of their Wives as a ſymbol of the greateſt ſorrow [27]. The female Hiſtorian, Anna Comnena, deſcribes her mother Irene, when her huſband the Emperour Alexius died, as cutting off her locks [28]. Theſe abundant teſtimonies in ſupport of this ancient Cuſtom recall the aſſertion of Piſiſtratus to Menelaus in the Odyſſey, when he heard the miſeries of the Græcians on their return from Troy: "It is the only privilege (exclaims he) of "wrètched Mortals to ſhear their locks and to ſhed tears:"

Τῦτο νυ γ' γέρας οἷον ὀϊζυροῖσι βροτοῖσι
Κείρεσθαί τε κόμην, βαλέειν τ' ἀπὸ δάκρυ παρειῶν [29].

But Cicero in his third book of Tuſculan Queſtions condemns theſe violent expreſſions of human ſorrow, and preſerves an elegant witticiſm of Bion on this ſubject: Hinc ille Agamemnon Homericus & idem Accianus,

Scindens dolore identidem intonſam comam.

In quo facetum illud Bionis, perinde ſtultiſſimum regem in luctu capillum ſibi evellere, quaſi calvitio mœror levaretur [30].

[25] L. 10. c. 14. [26] P. 125. Ed. Oxon. 1695.

[27] Regulos quoſdam barbam poſuiſſe, & uxorum capita raſiſſe ad indicium maximi luctûs. (L. 4. c. 5.)

[28] Alexias, l. 15. p. 505. Ed. 1651. [29] L. 4. v. 198. [30] C. 26.

N° XXXIII.

Verſe.

Αὐλῶν δὲ μὴ κατ' ἄστυ, μὴ λύρας κτύπος
431. Ἔσῃω, σελήνας δώδεκ' ἐκπληρωμένας.

Nor through the city be the ſound
442. Of flute or lyre for twelve revolving moons.

This public ſymbol of ancient Grief, which enjoins an abſtinence from thoſe muſical inſtruments, calculated for joy, is ſeldom mentioned. I recollect no other correſponding paſſage, except one in Plutarch's "Life of Alexander," where this Monarch is repreſented, after the death of his beloved Hephæſtion, to have prohibited the αὐλοὶ or flutes, and other muſick for a long time in his Army, until an oracle was brought from Ammon to adore his friend, and to ſacrifice to him, as to a Demigod or Hero [1].

[1] Αὐλὸς δὲ καὶ ἐπαυσεν ϗ μουσικὴν ἐν τῷ στρατοπέδῳ πόλυν χρόνον, ἕως; ἐξ Ἄμμωνος ἦλθεν μαντεία τιμᾶν Ἡφαισίωνα, ϗ θύειν ὡς ἥρωϊ παρακελεύσα· (Vol. iv. p. 94. Ed. Bryan.)

N° XXXIV.

Verſe.

Πολλά σε μεσοπόλοι

446. Μελιψῆσι.

Thy praiſe the Bards ſhall tell,

459. When to their hymning voice the echo rings.

This is not only a poetical encomium, but Euripides probably alludes to a celebrated Græcian ſong on the ſubject of Admetus and Alceſtis, which the Ancients were accuſtomed to repeat at their convivial entertainments. Ariſtophanes in his Comedy of the Waſps has preſerved the firſt line of this ſcolion [1]:

Ἀδμήτου λόγον, ὦ ταῖρε, μαθὼν τὸς ἀγαθὸς φίλει [2].

Learn from Admetus' tale to love the good!

His Scholiaſt has ſubjoined the next verſe;

Τῶν δειλῶν ἀπέχου, γνὺς [3], ὅτι δειλῶν ὀλίγα χάρις.

[1] V. 1231.

[2] The text, as printed, has ποιεῖσ', which is undoubtedly corrupt. The parallel paſſage in Athenæus contains γνὺς. Florens Chriſtianus in his comment on Ariſtophanes juſtly corrected the error. (See his Note, p. 151, annexed to Kuſter's Edition).

[3] Καὶ τοῦτο ἀρχὴ σκολίου. (See Scholiaſt on v. 1231.)

And

And fly from Cowards, ſince their grace is ſmall [4].

He adds, that in the Pelargi it is ſaid,

Ὁ μὲν ἦδεν Ἀδμήτου λόγον πρὸς μυρρίνην.

He to the myrtle ſung Admetus' tale.

Harmodius, continues he, has cited the following verſe of Cratinus from his Centaurs in the dramatick miſcellanies [5];

Κλειταγόρας ᾄδειν, ὅταν Ἀδμήτου μέλος αὐλῇ.

Admetus' ſong Clitagora [6] rehears'd.

We may add to this teſtimony, that Athenæus has alſo preſerved the two initial lines of this admired ſong with the variation only of δειλοῖς, inſtead of δειλῶν, where the word laſt occurs [7], and the ſubſtitution of γνὲς, inſtead of ποιεῖσ', which occurs in the Scholiaſt of Ariſtophanes. Heſychius too remarks, that the Ἀδμήτου λόγος, or μέλος, was a Græcian ſong, or ſcholion [8]. It is likewiſe ſo mentioned both by Suidas [9],

[4] Καὶ ἐν Πελαργοῖς. (Id).

[5] Ἁρμόδιος δὲ ἐν τοῖς κωμῳδουμένοις φησὶ τὸν Ἄδμητον ἀνάγει, γραφὴν παραθεὶς Κρατίνου ἐκ Χειρώνων. (Id.) It ought, I imagine, to be Χειρώνων.

[6] The Scholiaſt on the authority of Apollonius and Artemidorus calls her a Poeteſs, Κλειταγόρας τῆς ποιητρίας. (Id.) She is alſo mentioned by Ariſtophanes in his Lyſiſtrata (v. 1239) and in his Waſps (v. 1238) where the Scholiaſt adds, that ſhe was a Theſſalian Woman, ἥτις ἐγένετο ποιήτρια Θεσσαλὴ τις γύνη.

[7] L. 15. c. 15. p. 695. Ed. 1612. [8] Vox Ἀδμήτου. [9] Vox Ἄδμητος.

and Zenobius [10]. Euſtathius on Homer's Iliad refers to it [11]; and in Eraſmus we find the "Admeti nænia," as a proverbial expreſſion to denote any melancholy effuſion [12].

N° XXXV.

Verſe.

Ἑπτάτονόν τ' ὀρείαν
447. Χέλυν.

461. The ſeven-chorded ſhell.

The ancient lyre was conſtructed of the "mountainous "tortoiſe," as the original expreſſion here implies. Thus the Author of an Hymn, publiſhed among the works of Homer, correſponds with Euripides, when he calls it,

Χέλυς ὄρεσι ζώουσα [1].

The tortoiſe, living on the mountain's top.

This inſtrument was furniſhed with ſeven chords or ſtrings: hence our Poet characteriſes it with the epithet ἑπταφθόγγου

[10] Cent. i. 18, p. 4. Ed. Schotti, 1612.
[11] L. 2. p. 326. Ed. Rom. [12] Adagia, p. 1124. Ed. 1599.
[1] V. 33. Odyſſ. vol. ii. p. 707. Ed. Clarke.

in

in his Ion [2], as he does here with ἑπτάτονον. Horace in the ſame manner addreſſes it:

Tuque teſtudo reſonare ſeptem
Callida nervis [3]!

And Ovid deſcribes Mercury, who was the Inventor of this muſical inſtrument, applying ſeven ſtrings to the lyre;

Septena putaris
Pleïadum numero fila dediſſe lyræ [4].

Pauſanias mentions a ſtatue of Mercury at Corinth, holding a tortoiſe to compoſe the lyre [5]. Thus Lucian affirms, that Mercury, having found a dead tortoiſe, formed a muſical inſtrument, and having applied ſeven ſtrings to it produced a delightful melody [6]. Nicomachus in his Treatiſe on Harmonicks obſerves, "that the lyre, formed from the tortoiſe, "was reported to have been invented by Mercury, who de-"livered it to Orpheus, having annexed the ſeven chords "to it [7]." According to Spence in his Polymetis, the lyre

[2] V. 881. [3] L. 3. Od. xi. v. 4.

[4] Faſt. l. 5. v. 106.

[5] Χελώνην ὡς νεκρὰν εὑρὼν ὄργανον ἀπ' αὐτῆς συνεπήξαλο—καὶ ἐνειναμένος ἑπλὰ χορδὰς μελῳδεῖ ᾠάνυ γλαφυρὸν, ὦ Ἥφαιςε, καὶ ἐναρμόνιον. (Deor. Dial. 7. v. i. p. 224. Ed. 1743.)

[6] Καὶ Ἑρμῆς ἐς λύρας ποίησιν χελώνην ἥρηκώς. (L. 2. c. 19. p. 153. Ed. 1696.)

[7] Τὴν λύραν τὴν ἐκ τῆς χελώνης φασὶ τὸν Ἑρμῆν εὑρηκέναι, καὶ καλασκευάσανλα ἑπλάχορδον παραδεδωκέναι τὴν μάθησιν τῷ Ὀρφεῖ. (L. 2. p. 29. Ed. Meibom. inter Antiquæ Muſicæ Auctores 1652. vol. i.)

in

in the old celeſtial globes was repreſented, as the entire ſhell of a tortoiſe [8]; and he ſpeaks of a remarkable one at the feet of a ſtatue of Mercury in the Montalti Gardens at Rome, of which he has inſerted an Engraving [9].

N° XXXVI.

Verſe.

Σπάρ[ᾳ κυκλὰς ἀνίκα Καρνείᾳ
Περινίσσε[αι ὥρα
450. Μηνὸς.

Or in Sparta's jocund bow'rs,
Circling when the vernal hours
464. Bring the Carnean feaſt.

The Carnean Apollo was highly reverenced by the Græcians, and his feſtival was extremely ſacred at Sparta. We will firſt collect the poetical, and then the hiſtorical evidence on this ſubject. Callimachus in his Hymn to this God has traced the progreſs of the worſhip inſtituted to him under this title, and deſcribed the manner, in which it was celebrated:

[8] Dial. 8. p. 107. Ed. 1747.

[9] Pl. xv. Fig. 2.

Αὐταὶ

Αὐταὶρ ἐγὼ Καρνεῖον· ἐμοὶ πατρώϊον ἔτω.
Σπάρτη τοὶ, Καρνεῖε, τόδε πρώτιστον ἔδεθλον,
Δεύτερον ἄυ Θήρη, τρίταλόν γε μὲν ἄστυ Κυρήνης.
Ἐκ μέν σε Σπάρτης ἕκλον γένος Οἰδιπόδαο
Ἤγαγε Θηραίην ἐς ἀποίκλισιν, ἐκ δέ σε Θήρης
Οὖλος Ἀριστοτέλης Ἀσβυστίδι πάρθετο γαίῃ.
Δεῖμε δέ τοι μάλα καλὸν ἀνάκλορον· ἐν δὲ πόλῃι
Θῆκε τελεσφορίην ἐπετήσιον, ἢ ἐνὶ πολλοὶ
Ὑστάτιον πίπλωτιν ἐπ' ἰσχίον, ὦ ἄνα, ταῦροι.
Ἰὴ ἰή, Καρνεῖε πολύλλιτε, σεῖο δὲ βωμοὶ
Ἄνθεα μὲν φορέωσιν ἐν εἴαρι, τόσσα περ ὧραι
Ποικίλ' ἀγινεῦσι ζεφύρῳ πνείοντος ἔέρσην,
Χείματι δὲ κρόκον ἡδύν· ἀεὶ δέ τοι αἴνεσον πῦρ,
Οὐδέ ποτε χθιζὸν περιθόσκεται ἄνθρακα τέφρη [1].

Hence we collect from this poetical detail, that Sparta was the original place, where the Carnean Deity was eſtabliſhed. His adoration next paſſed to Thera by a colony, conducted by its Leader Theras, the ſixth Deſcendent from Oedipus. Cyrene was the third place, where Battus, then called Ariſtoteles, introduced it. Here a beautiful ſhrine was conſtructed, and an annual feſtival celebrated with the ſacrifice of many bulls. The altar was adorned with variegated flowers in the ſpring and with ſaffron in the winter. There was alſo an inceſſant fire, and a daily ſupply of freſh fuel

[1] Hymn. in Apoll. v. 84.

to

to feed the living flames. The Poet ſubjoins a line, which greatly reſembles the paſſage in the Alceſtis;

Τέθμιαι εὖτέ σφιν Καρνειάδες ἤλυθον ὧραι [2].

When the glad hours bring round the ſolemn day,
On which Carnëan rites his people pay [3].

Pindar correſponds with Callimachus in his account of this ſacred inſtitution derived from Sparta to Thera, and from Thera to Cyrene;

Ἔνθεν ἀναδεξάμενοι,
Ἄπολλον, τεὰ
Καρνεῖα, ἐν δαῖτὶ σεβί-
ζομεν Κυράνας ἀγα-
κτιμέναν πόλιν [4].

Theocritus makes his Shepherd Lacon aſſert, that he is beloved by Apollo, to whom he intends to offer a ram on the approaching Carnean feſtival;

Καὶ γὰρ ἔμ' ὠπόλλων φιλέει μέγα· κἠ καλὸν αὐτῷ
Κριὸν ἐγὼ βόσκω· τὰ δὲ Κάρνεα κἠ δὴ ἐφέρπει [5].

His Scholiaſt has here aſſigned various reaſons for the origin of the name, which may alſo be ſeen in the Lectiones Anti-

[2] Id. v. 87.
[3] Dodd's Callimachus Hymn to Apollo, p. 45.
[4] Pyth. Od. 5. v. 108. [5] Idyll. 5. v. 83.

quæ

quæ of Cælius Rhodoginus [6], and in Archbiſhop Potter's Archæologia Græca [7]. Macrobius [8], Huet [9], and Bryant [10] have advanced their reſpective conjectures on this ſubject, different from them and from each other. In regard to hiſtorical teſtimony, we learn from Herodotus, that the other Spartans were detained in their City to celebrate the Carnean feſtival, when Leonidas with his three hundred Men marched againſt Xerxes [11]. In the following book enumerating the Græcians, who fought with the Perſians at the Iſthmus, he obſerves, that the other Peloponneſians were entirely indolent, though the Olympian and Carnean feſtivals had elapſed [12]. Thucydides records, that the Spartans retired from a military expedition to celebrate the Carnean ſolemnity, and then marched [13]. Pauſanias aſſerts, that all the Dorians adored the Carnean Apollo, and he traces the hiſ-

[6] L. 9. c. 8. p. 623. Ed. 1562.

[7] Vol. i. b. ii. c. 20. p. 408. Ed. 1728.

[8] Saturn. l. 1. c. 27. p. 281. Ed. 1670.

[9] Demonſt. Evangel.

[10] Ancient Mythology, vol. i. p. 47.

[11] Τύτες μὲν τοὺς ἀμφὶ Λεωνίδην πρώτους ἀπέπεμψαν Σπαρτιῆται—μετὰ δὲ, Κάρνια γὰρ σφι ἦν ἐμποδὼν, ἔμελλον ὀρτάσαντες, καὶ φύλακας λιπόντες ἐν τῇ Σπάρτῃ καὶὰ τάχος βοηθεῖν παντημεί. (L. 7. c. 206.)

[12] Τοῖσι δὲ ἄλλοισι Πελοποννησίοισι ἔμελε ὐδέν· Ὀλύμπια δὲ καὶ Κάρνεια παροιχώκεε ἤδη. (L. 8. c. 72.)

[13] Καὶ αὐτοὶ ἀναχωρήσαντες, καὶ τὰς ξυμμάχους ἄφεντες (Κάρνεια γὰρ αὐτοῖς ἐτύγχανον ὄντα) τὴν ἑορτὴν ἦγον· (L. 5. c. 75.) Εὐθὺς οἱ Λακεδαιμόνιοι, ἐπειδὰν τὰ Κάρνεια ἤγαγον, ἐξεστράτευσαν (Id. c. 76.)

tory

tory of this title [14]: He alſo ſpeaks of no leſs than four different temples, and a ſtatue of this God in the territories of Sparta [15]; he likewiſe mentions a ſhrine of him at Corinth [16], and a conſecrated grove with a ſtatue dedicated to him in Meſſenia [17]. The learned Meurſius has a chapter in his Græcia Feriata on the Καρνεῖα [18], where he has collected evidence from Plutarch, Athenæus, Euſtathius, and Heſychius on this ſubject; but it is remarkable, that he has omitted all the poetical and hiſtorical teſtimonies of Callimachus, Pindar, Theocritus, Herodotus, Thucydides, and Pauſanias here cited.

[14] Κάρνειον δὲ Απόλλωνα Δωριεῦσι τοῖς πᾶσι σέβεσθαι καθέστηκεν ἀπὸ Κάρνου &c. (L. 3. c. 13. p. 238 & 239. Ed. 1696.)

[15] L. 3. c. 13, 14. 18. 24.

[16] L. 2. c. xi.

[17] L. 4. c. 31 & 34.

[18] P. 178. Ed. 1619.

N° XXXVII.

Verſe.

Κάφα σοι
462. Χθων ἐπάνω πέσειε, γύναι.

478. Light lie the earth upon that gentle breaſt!

The Ancients entertained the opinion, that the deceaſed body after interment was ſtill ſuſceptible of impreſſion: hence aroſe the Pagan prayer among the Græcians and Romans, that the earth might lie gentle on their friends, and the contrary imprecation was pronounced againſt their enemies. Euripides has united in his Helena both theſe expreſſions;

Εἰ γὰρ εἰσιν οἱ θεοὶ σοφοὶ,
Εὔψυχον ἄνδρα πολεμίων θανόνθ' ὕπο
Κεφῇ καλαμπίσχουσιν ἐν τύμβῳ χθονὶ,
Κακοῖς δ' ἔφ' ἕρμα σφερτὸν ἐμβάλλουσι γῆς [1].

The Gods are wiſe,
And on the brave man, fall'n beneath his foes,
Light in his tomb will lay the earth; but heap
Its groſs and cumbrous burden on the baſe [2].

[1] V. 869. [2] Potter's Helena, v. 914.

Calli-

Callimachus in an elegant epigram invokes the Earth, if he has committed any evil action, not to lie light on him, in the perſon of Micylus;

Εἶχον ἀπὸ σμικρῶν ὀλίγον βίον, ἤτε τι δεινὸν
Ῥέζων, ἤτ' ἀδικῶν ἤδεα, γαῖα φίλη,
Μίκυλος· εἴ τι πονηρὸν ἐπήνεσα, μήτε σὺ κούφη
Γίγνεο, μήτ' ἄλλοι δαίμονες, οἵ μ' ἔχετε [3].

The following Latin Verſions by Nicodemus Friſchlinus and Bonaventura Vulcanius are extracted from the Anthologia, publiſhed by Hieronymus Megiſerus at Francfort in 1602 [4]:

Friſchlinus.

Ex parvis ortus, vixi breve tempus, et egi
Nil atrox; nulli noxia damna dedi:
Si pravum [5] laudavi aliquid, neque tu mihi terra
Eſto levis, nec dî qui mea fata tenent.

Vulcanius.

Terra parens, parvo vixi benè tempus, et egi
Nil atrox; prudens non alicui nocui:
Si pravum laudavi aliquid, neque tu mihi terra
Eſto levis, nec dî, quorum ego [6] in arbitrio.

[3] Anthol. l. 3. c. 29, ep. 1. [4] Liber tertius Epigram. p. 288.

[5] It is printed "parvum" both here, and in the following epigram, which muſt be an error of the preſs for "pravum" πονηρὸν.

[6] It is printed "ago," which ſeems an error of the preſs.

To theſe I will ſubjoin my own Engliſh verſion;

Of birth ignoble, in life's little ſpan,
Guiltleſs I liv'd, and died an honeſt man:
If e'er, to Vice inclin'd, I prais'd her lore,
Lie heavy, Earth, and Gods avenge me more!

In the Anthologia we alſo find a correſponding ſentiment among other Epigrams. Thus Meleager on Auſigenes;

Παμμῆτορ γῆ χαῖρε· σὺ τὸν πάρος οὐ βαρὺν εἰς σὲ
Αὐσιγένην καὐτὴ νῦν ἐπέχοις ἀβαρής [7].

Farewell, all-bearing mother, Earth farewell,
And lightly lie on him, who on thee lightly fell!

Martial obviouſly alludes to the ſame idea;

Mollia nec rigidus ceſpes tegat oſſa, nec illi
Terra gravis fueris, non fuit illa tibi [8].

The Author of the humorous epitaph on Sir John Vanbrugh, who, though a light Poet, was eſteemed an heavy Architect, ſeems to have borrowed the thought in the preceding epigram;

Lie light upon him, Earth, though he
Lay many an heavy load on thee!

In regard to the epithet, παμμῆτορ, Virgil has literally rendered it;

Terræ omniparentis alumnum [9].

[7] L. 3. c. 1. ep. xi. [8] L. 3. ep. 35. v. 8. [9] Æn. l. 6. 35. v. 595.

And Milton;

Whatever Earth, all-bearing mother, yields [10].

The Græcians had another epithet, or πάνδροφος, of the ſame quality, applied to Earth, as we ſhall ſee in the ſubſequent lines of Meleager, which conclude his fine epigram on his departed Conſort Heliodora; here a ſimilar addreſs is made to the common Mother of genial Nature;

Ἀλλά σε γουνοῦμαι γᾶ πάνδροφε, τὰν πανόδυρτον
Ἡρέμα σοῖς κόλποις μᾶτερ ἐναγκάλισαι [11].

All-foſtering Parent, in thy tender breaſt
Receive the lovely charge, and fold her ſoftly preſt!

In another of Diodorus;

Ἀλλὰ συ νηπιάχᾳ δμωὸς κόνι μὴ ποτε βρίθειν
Ὀστέα, τᾷ δικτᾶς φειδομένη κόρακος [12].

O Earth, lie ſoftly on this infant grave,
Nor preſs the bones of a departed ſlave!

In another of Crinagoras;

Ὦ χθὼν σημαλόεσσα, χὴ ἡ παρὰ θινὶ θάλαττα,
Παιδὶ σὺ μὲν κώφη κεῖσο, σὺ δ' ἡσυχίη [13].

Sepulchral Earth lie lightly on his grave,
And, neighbouring Ocean, ſilent be thy wave!

[10] Paradiſe Loſt, B. V. v. 338.
[11] Anthol. l. 3 c. 12. ep. 22. v. 10.
[12] L. 3. c. 9. ep. 7. v. 6.
[13] L. 3. c. 23. ep. 13. v. 8.

In another of Lollius;

Κείνῳ μὴ βαρὺς ἔσσο τάφος [14].

Lie ſoftly, Sepulchre, on him intomb'd.

In another of Antipater;

Λάβοι νύ σε βῶλος ἐλαφρὰ [15].

Oh! may the earth receive thee lightly preſt!

In another of Crinagoras;

Χθὼν ὦ δυσνύμφευτε κακοσκηνεὺς ἐπὶ τέφρης
Ἀνδρὸς μὴ κουφὴ κέκλισο, μηδ' ὀλίγη [16].

Ill-fated Conſort, let the villain's breaſt
With cumbrous burdens be for ever preſt!

We alſo read in Suidas the fragment of an anonymous Author,

Κεφή γῆ τῦτον καλυπτοι. [17]

Oh! may the gentle earth lie ſoftly on him!

The Romans were equally attached to this favourite prayer, or its contraſted curſe; but as the correſponding paſſages in this language have been with great induſtry collected by Kirchman in his learned treatiſe "De funeribus Romanorum [18]", I ſhall refer the curious Reader, and here inſert only thoſe which have eſcaped him:

[14] L. 3. c. 6. ep. 46. v. 8.
[15] L. 3. c. 6. ep. 52. v. 7.
[16] L. 3. c. 30. ep. 1. v. 8.
[17] Vox κεφὴ.
[18] L. 3. c. 9. p. 387, &c. Ed. 1605.

In Ovid;

Hoc faciet poſitæ te mihi, terra, levem [18].

And in another place;

Solliciti jaceant, terrâque premantur iniquâ,
In longas orbem qui ſecuere vias [19].

In Gruter's Collection of monumental Inſcriptions, the following line is addreſſed to Homonæa;

Sit tibi terra levis, mulier digniſſima, vitâ [20]!

And Guichard in his "Funerailles des Romains," publiſhed at Lyons in 1581, records another, then extant in that City;

Vivat qui dixerit Arpagi
Tibi terram levem [21]!

Our Engliſh Poets have ſometimes adopted this Pagan idea. Thus Cowley in his Latin Epitaph compoſed for himſelf:

Viator,
Terra ſit illa levis, precare [22]!

And Ben Jonſon on his firſt Daughter;

This grave partakes the fleſhy birth,
Which cover lighly, gentle Earth [23]!

[18] De Art. Aman. l. 3. v. 740.
[19] Amor. l. 2. el. 16. v. 16.
[20] Vol. i. p. 1607.
[21] L. 1. c. 8. p. 112.
[22] Vol. ii. p. 711. Ed. 1707.
[23] Epigrams, 22. v. 12. vol. vi. p. 231. Ed. 1756.

Prior

Prior in his poem on the deceaſed Villiers exclaims;

Light lie the Earth, and flouriſh green the bough[24]!

There is a curious anecdote, illuſtrating this ancient opinion, related by Muretus. He aſſerts, that the Inhabitants of the Maldive Iſlands uſe white ſand rather than earth to cover the dead, that it might eaſily give way to their departure thence into Paradiſe: for the ſame cauſe they do alſo often change their ſand, for fear, that if it ſhould grow hard, it might hurt the dead, and hinder him from riſing again, when he ſhould be called to the abode of the Bleſſed[25].

[24] Vol. i. p. 198. Ed. 1779.

[25] Quand le corps eſt dans la foſſe, on répand deſſus quantité de ſable blanc & une bouteille d'eau, pour montrer par l'eau, qu'ils deſirent qu'il ſoit net de toutes les ſouïllures, & par le ſable, que la terre dont on s'eſt ſervy pour le couvrir, ſe diſſipera aiſement, quand il voudra ſortir de la pour aller en Paradis. Ils changent de temps en temps ce ſable; de peur que s'il venoit à ſe durcir, il ne fit du mal au deffunt, & ne l'empeſchaſt de ſe relever, quand il ſera appellé au ſejour des Bien-heureux. (Ceremonies Funebres de toutes les Nations, c. 8. p. 117. Ed. Paris, 1679).

N° XXXVIII.

Verſe.

491. Πώλως ἀπάξω κοιράνῳ Τιρυνθίῳ.

509. His courſers to Euryſtheus I ſhall lead.

We learn from a preceding line, that theſe horſes of the Thracian Diomedes were four in number;

Θρηκὸς τέτρωρον ἅρμα Διομήδους μέτα [1].

For the four ſteeds, that whirl the Thracian's car [2].

The Poet in his Hercules correſponds again in this account, for the original expreſſion there implies the quadriga:

Τεθρίππων τ' ἐπέβα,
Καὶ ψαλίοις ἐδάμασε πώλως
Διομήδεος [3].

He yoked the fiery courſers to the car,
Ent'ring the Thracian tyrant's walls,
And taught their mouths the iron curb to bear [4].

[1] V. 483.
[2] Potter's Alceſtis, v. 501.
[3] V. 382.
[4] Potter's Hercules, v. 431.

Hyginus

Hyginus has even ventured to record their names, which he tells us were Podargus, Lampon, Xanthus, and Dinus: He adds, that they fed on human fleſh, and were killed by Hercules together with their Attendant Abderus [5]. The ſavage property of theſe horſes will be the ſubject of the next Note; but here we muſt illuſtrate the variation between the account of Euripides and Hyginus: The former aſſerts, that Hercules carried the horſes of Diomedes to Euryſtheus, and the latter repreſents the hero to have deſtroyed them. Both ſtories are ſupported by the collateral teſtimony of other Authors. We will begin with thoſe who maintain the abduction. Diodorus Siculus relates, that Hercules was commanded to bring theſe mares from Thrace [6]: He adds, that they were carried to Euryſtheus, who conſecrated them to Juno: Their deſcendents, continues he, remained till the reign of Alexander king of Macedon [7]. Apollodorus correſponds in regard to the tranſportation of theſe horſes by Hercules from Thrace to Mycenæ, as enjoined by Euryſtheus [8]. Heraclitus obſerves, that theſe Thracian horſes were ſavage devourers of men, and

[5] Diomedem regem Thraciæ & equos quatuor ejus, qui carne humanâ veſcebantur, cum Abdero famulo interfecit; equorum autem nomina Podargus, Lampon, Xanthus, Dinus. (Fabulæ, c. 30. p. 86. Ed. 1742.)

[6] Μετὰ δὲ ταῦτα ἔλαβεν ἄθλον ἀγαγεῖν τὰς Διομήδους τοῦ Θρᾳκὸς ἵππους. (L. 4. c. 15. vol. i. p. 261. Ed. Weſſelin.

[7] Εὐρυσθεὺς δὲ ἀχθεισῶν πρὸς αὐτὸν τῶν ἵππων, ταύτας μὲν ἱερὰς ἐποίησεν Ἥρας, ὧν τὴν ἐπιγονὴν συνέβη διαμεῖναι μέχρι τοῦ Ἀλεξάνδρου τοῦ Μακεδόνος βασιλείας. (Id.)

[8] Ὄγδοον ἆθλον ἐπέταξεν αὐτῷ τὰς Διομήδους τοῦ Θρᾳκὸς ἵππους εἰς Μυκήνας κομίζειν. (L. 2. p. 64. Ed. 1555.)

incapable of being yoked, until Hercules had ſubdued them [9]. Servius in his comment on Virgil, ſpeaking of Hercules, ſays, "Inde equos Diomedis Thracis abduxit [10]." Lilius Gyraldus aſſerts of him, "Equos Euryſtheo detulit, quos domitos "ille Junoni dicavit" [11]. We alſo find in an Epigram of an anonymous Author [12], inſerted in the Anthologia, on the twelve labours of Hercules, that he deſcribes the ninth to conſiſt of the abduction of the horſes of Diomedes from Thrace;

Εἶναλον, ἐκ Θρήκης Διομήδεος ἤγαγεν ἵππους [13].

And Auſonius in his "Monaſticha de ærumnis Herculis," probably tranſlated from the Græcian Epigram, only mentions his victory over them:

In Diomedeis victoria nona quadrigis [14].

In another Epigram by Philippus, inſerted too in the Anthologia, Hercules is repreſented declaring, that he had carried away the horſes of Diomedes;

[9] Περὶ τῶν Διομήδους ἵππων· Φασὶ ταυλὰς ἀνθρωποφαγοὺς εἶναι. ἄγριαι δὲ ἦσαν γομάδες· οὐ δυναμένου δὲ τινας αὐτὰς ὑφ' ἅρμα ζεῦξαι, ὁ Ἡρακλῆς ἔζευξεν. (De Incredibilibus. c. 31. p. 78. Opuſcola Mythol. 1688.)

[10] Æn. l. 8. v. 300. [11] Tom. i. p. 578. Ed. 1696.

[12] The lines of this epigram are referred by Elias Schedius in his treatiſe De Dîs Germanis, publiſhed at Amſterdam in 1648, to Cointus Smyrnæus (P. 474.) But this muſt be an error, ſince the verſes of this Author on the labours of Hercules, which occur in the ſixth book of his poem, are different.

[13] L. 4 c. 8. ep. 6. v. 9. [14] Idyllium, 19. v. 9. p. 127. Ed. 1629.

Πωλες

Πώλως Διομήδεος εἶλον [15].

These are the authorities, which correspond with the testimony of Euripides. The evidence, supporting Hyginus, is as follows. Ovid in his Metamorphoses makes Hercules say of the Thracian king and his horses,

Dominumque ipsosque peremi [16].
And with his steeds their wicked master slew [17].

Thus Quintus Calaber,

Ἀμφὶ δὲ λυγραὶ
Θρῃκίην ἀνὰ γαῖαν ἔσαν Διομήδεος ἵπποι
Ἀνδροβόροι· τὰς μὲν ὑπὸ σὺν ἑταίρῃσι φάτνῃσι
Αὐτῷ σὺν βασιλῆϊ κακὰ φρονέοντι δαΐξεν [18].

In the Images of Philostratus we also find this exclamation; "Shall we not include among the labours of Hercules the "horses of Diomedes, which he conquered and crushed "with his club [19]?" There was a collection of the Greek epigrams, and Latin Versions of eminent men, published by Joannes Soter at Cologn in 1528. He has annexed to the first epigram on the Labours of Hercules before cited not

[15] L. 4. c. 8. ep. 7. v. 3. [16] L. 9. v. 196.
[17] Sandys's Ovid's Metamor. p. 305. Ed. 1632.
[18] L. 6. p. 320. Ed. Lectii, 1606.
[19] Μὴ τὰς ἵππους, ὦ ξαῖ, τὰς τοῦ Διομήδους ἆθλον ἡγώμεθα τῷ Ἡρακλέους, ὥς γε καὶ ἥρκει ἤδη, καὶ συνέτριφε τῷ ῥοπάλῳ; (L. 2. 25. p. 859, Ed. 1709.)

only

only the lines of Auſonius, but alſo another tranſlation, and has given them both to Virgil: In the ninth verſe of the latter we read

Tum Diomedis equos nonô cum rege perempto[20].

The ſame tranſlation is alſo inſerted by Hieronymus Megiſerus in his Anthologia, printed at Francfort in 1602, and aſſigned to Virgil with this variation, that he uſes "peremit" inſtead of "perempto[21]." But Joſeph Scaliger in his "Appendix Virgilii," publiſhed at Lyons in 1573, has in his ſupplement, which contains other poems, annexed the name of Hilaſius to theſe hexameter verſes, and alſo gives "peremit" inſtead of "perempto[22]:" Under this title they are likewiſe inſerted in the Polymetis of Spence, who informs us, that he firſt met with them in the edition of all Virgil's works by Theodore Pulman in 1595, and the inſcription, ſays he, is there attributed to Hilaſius an old Grammarian[23]. I have traced them to Scaliger in 1573, and from Scaliger to Soter in 1528; but the evidence of the latter does not appear of any great weight, ſince he has, as well as Megiſerus, given too the lines of Auſonius to Virgil, and therefore may have been equally miſtaken in regard to Hilaſius. Beſides Scaliger aſſerts, that he publiſhed the poems in his book from ancient manuſcripts or the moſt cer-

[20] P. 254.
[21] P. 338.
[22] P. 176.
[23] P. 188. Ed. 1747.

tain

tain conjectures [24]. But be the Author who he may, he ſupports the maſſacre of the Thracian horſes by Hercules. This idea is alſo preſented in an Engraving of the Polymetis [25], which is copied from an altar in the Capitoline Gallery [26]: The heroe there appears in the act of killing Diomedes together with his horſes, which are drawn proſtrate under his feet [27]. Another plate on this ſubject is given by Drakenborch in his edition of Silius Italicus [28] from a coin of Antoninus Pius [29], where Hercules appears menacing with his uplifted club one of the Thracian Horſes, and holding the reins in the other hand.

[24] Omnia ex veteribus codicibus, aut ex certiſſimâ conjecturâ. (P. 141.)

[25] Pl. xviii. Fig. 8.

[26] P. 331. Ed. 1747.

[27] Id. p. 120.

[28] L. 3. v. 38. p. 128 & 129.

[29] Apud Triſtan. tom. i. Comment. Hiſt. p. 609.

N° XXXIX.

Verſe.

494. Ἀλλ' ἄνδρας ἀίξαμεσι λαιψηραῖς γνάθοις.

512. With their fierce jaws they rend the fleſh of men.

The ſavage quality of theſe Thracian horſes and the human food, with which they were pampered by their barbarous Maſter, Diomedes, is uniformly mentioned by the Ancients. Euripides in his Hercules Furens has again painted them in correſponding colours;

Αἳ φονίαισι φάτναις
Ἀχάλιν' ἐθόαζον
Κάθαιμα σῖτα γένυσι χαρ-
μοναῖσιν ἀνδροβρῶσι δυσπράπεζοι [1].

Unrein'd, and pawing in their gore-dew'd ſtalls
Greedy of human fleſh they ſtood;
Furious the mangled bodies tore,
And drank with ſavage joy their blood [2].

We find in Ovid's Epiſtle of Deïanira to Hercules,

Non tibi ſuccurrit crudi Diomedis imago,
Efferus humanâ qui dape pavit equas [3]?

[1] V. 385. [2] Potter's Hercules, v. 435. [3] Epiſt. Heroid. 9. v. 68.

And

And again,

Non tibi Threïciis affixa penatibus ora,
Non hominum pingues cæde tacentur equæ [4]?

And in his Metamorphoſes,

Quid? cum Thracas equos humano ſanguine pingues,
Plenaque corporibus laceris præſepia vidi [5]?

Statius thus alludes to them;

It Chromis, Hippodamuſque, alter ſatus Hercule magno,
Alter ab Oenomao, dubites uter effera preſſit
Fræna magis: Getici pecus hic Diomedis; at ille
Piſæi juga patris habet; crudelibus ambo
Exuviis, diroque imbuti ſanguine currus [6].

And in the ſequel he paints their ſavage hunger at the ſight of human food;

Sed Thraces equi ut videre jacentem
Hippodamum, redit illa fames, jam jamque trementem
Partiti furiis [7].

He alſo mentions in another paſſage

Odryſiique famem ſtabuli [8].

Lucan has borrowed a fine image from the reeking mangers of this Thracian Tyrant to expreſs the bloody proſcriptions of Sylla;

[4] Id. v. 90. [5] L. 9. v. 195.
[6] Thebaid: l. 6. v. 350. [7] Id. v. 488. [8] Thebaid: l. 12. v. 156.

Non

Non Thracia tantum
Vidit Biſtonii ſtabulis pendere tyranni [9].

And Seneca the Tragedian in his Hercules Furens exclaims,

Quid ſtabula memorem dira Biſtonii gregis,
Suiſque regem pabulum armentis datum [10]?

And in his Hercules Oetæus,

Thraciæ ſi quis Rhodopes alumnus,
Durior terris Helices nivoſæ,
Sparget humano ſtabulum cruore [11].

If we proceed from poetical to hiſtorical teſtimony, we may find in Diodorus Siculus, "that the mangers of theſe "Thracian Horſes were formed of braſs in conſequence of "their ferocity; their ſtrength required iron-chains for fet-"ters; and their food was not the natural produce of the "earth, but the ſevered limbs of unhappy Strangers [12]". Apollodorus aſſerts, that Diomedes the Thracian King had horſes who were ἀνθρωποφάγοι or devourers of men [13]. According to Philoſtratus, the mangers of theſe horſes were

[9] L. 2. v. 163. [10] V. 227. [11] V. 1540.

[12] Αὐταὶ δὲ χαλκᾶς μὲν φάτνας εἶχον διὰ τὴν ἀγριότητα, ἀλύσεσι δὲ σιδηραῖς διὰ τὴν ἰσχὺν ἐδεσμεύοντο. τροφὴν δ' ἐλάμβανον οὐ τὴν ἐκ γῆς φυομένην, ἀλλὰ τὰ τῶν ξένων μέλη διαιρούμεναι, τροφὴν εἶχον τὴν συμφορὰν τῶν ἀκληρούντων. (L. 4. c. 15. vol. i. p. 261. Ed. 1746.)

[13] L. 2. p. 62. Ed. 1551.

filled

filled with human limbs and bones, which their maſter Diomedes procured for their maintenance [14]. Pomponius Mela in his chapter on Thrace obſerves, "that this was the "country of Diomedes, who was accuſtomed to throw Stran-"gers to be devoured by their ſavage Horſes, and the ty-"rant himſelf was by Hercules expoſed as their prey [15]." Albricus Philoſophus in his treatiſe "De Deorum Imaginibus" aſſerts, that Diomedes was accuſtomed to entertain Strangers, till he intoxicated them with wine, and having then murdered them, oppreſſed with ſleep, he gave them as food to his mares. Hercules killed him with his club, and ſerved him in the ſame manner [16]. This ſavage property of theſe Animals, as feeding on human fleſh, is alſo twice mentioned by Servius in his Comment on Virgil [17]. Spenſe in his

[14] Φάτναι δε ὡς ἀνάπλεω μέλων ἀνθρωπείων καὶ ὀστῶν εἶσιν, οἷς εἰς τὴν ἱπποτροφίαν ταύτην ὁ Διομήδης ἐχρήσατο. (Icon. l. 2. 25. p. 850. Ld. 1709.)

[15] Regio ulterior Diomedem tulit, immanibus equis mandendos ſolitum objectare advenas, & iiſdem ab Hercule objectum (L. 2. c. 2. p. 30. Ep. 1761).

[16] Octava Herculis victoria ſcribitur, quâ alium malum nomine Diomedem mactavit; qui hoſpites advenas benignè recipiebat, & illis hilariter miniſtrabat, vinoque condito inebriabat; dumque gravi ſomno eſſent oppreſſi, illos occidebat; & equabus ſuis in paſtum præbebat. Quo comperto illuc Hercules acceſſit, & illum clavâ peremit, ipſumque in paſtum eiſdem ſuis equabus adpoſuit. (C. 22. p. 934, Ed. Auctores Mythol. 1742.)

[17] Auxit ex provinciâ crudelitatem, ex quâ fuerunt, Diomedes, qui equos habebat, qui humanis carnibus veſcebantur. (On Æn. l. 3. v. 51). Inde equos Diomedis Thracis, qui humanis carnibus veſcebantur, abduxit (On Æn. l. 8. v. 300).

Polymetis

Polymetis obſerves, that the Tyrant of Thrace uſed to feed his horſes with the fleſh and blood of his Subjects [18]. This laſt expreſſion does not appear juſtified by any ancient evidence, which confines this barbarous act to Strangers, and never mentions native Thracians as expoſed by the monarch. He adds, "I have ſeen antiques in which ſome of thoſe "miſerable wretches are repreſented as flung alive into the "manger before them [19]." Notwithſtanding this uniform teſtimony of the Ancients on this ſubject, Palæphatus in his "Incredible Hiſtories" has ridiculed this ſtory, and has a chapter Περὶ τῶν ἀνθρωποφάγων ἵππων Διομήδους: "It is an "abſurdity," ſays he, "what is related, regarding the horſes "of Diomedes that they devoured men; for this animal is "better pleaſed with barley and hay than with human food. "The truth of the fable is this. The men in former days "adminiſtering all to ſome occupation, and hence deriving "from the agriculture of the earth a great ſuperfluity of "proviſions, this monarch engaged in the breed of horſes, "and was ſo far delighted with them, that he loſt all his "wealth, and was compelled to ſell all his ſubſtance for the "maintenance of them: His friends therefore called theſe "horſes the devourers of the men, from which circum-"ſtance the fable derived its origin [20]". Though Palæphatus

[18] Dial. 9. p. 119. Ed. 1747. [19] Id.

[20] Περὶ τῶν Διομήδους ἵππων φασὶν, ὅτι ἀνθρώπους καλήσθιον· τοῦτο δὲ γελοῖον· τὸ γὰρ ζῶον τοῦτο κριθῇ καὶ χόρτῳ ἥδεται μᾶλλον, ἢ κρέασιν ἀνθρωπίνοις· ἡ δὲ ἀλήθεια

tus does not abſolutely deny, that the horſe will not eat animal food, yet, as he advances no other reaſon for his imagined abſurdity of this ſtory, than the human fleſh ſubſtituted for the vegetable diet, we may fairly draw that inference. It will be proper therefore to conſider this phyſical fact, which is the foundation of his conjecture, before we diſcuſs his analyſis of it. Now it happens very unfortunately for him, that an Epigram of Apollonides, inſerted in the Anthologia, militates in the ſtrongeſt manner againſt his aſſertion, and confirms by appeal the literal interpretation of the Thracian ſteeds as fed by Diomedes;

Ξεῖνον ὀπηνίκα θαῦμα καλείδομεν Ἀσὶς ἅπασα
Πῶλον ἐπ' ἀνδρομέαν σάρκα φρυασσόμενον.
Θρηϊκίης φάτνης πολιὸς λόγος εἰς ἐμὸν ὄμμα
Ἦλυθε· δίζημαι δεύτερον Ἡρακλέα [21].

While Aſia once the foreign wonder ſaw
Of human fleſh, devour'd by horſe's jaw;
We trac'd the manger of the ancient Thrace,
But where's an heroe of Herculean race?

Beſides Ælian aſſerts, "that the horſes, who drunk of "the river Coſſinitus in Thrace, were furiouſly inflamed:

ἀληθεια ἤδε· τῶν παλαιῶν ἀνθρώπων ὄντων αὐτουργῶν, καὶ τροφὴν καὶ περιουσίαν πολείσην κεκτημένων, ἅτε τὴν γὴν ἐργαζομένων, ἱπποτροφεῖν τε ἐπελάβετο, καὶ μέχρι τούτου ἵπποις ἤδετο· ἕως οὗ τὰ αὐτοῦ ἀπώλεσε, καὶ πάντα πωλῶν καληνάλωσεν εἰς τὴν ἵππων τροφήν· οἱ οὖν φίλοι τοὺς ἵππους ἀνδροφάγους ὠνόμασαν· οὗ γενομένου προήχθη ὁ μῦθος· (C. 4. p. 15. Ed. Opuſcula Mythol. 1688.)

[21] L. 1. c. 6. p. 11. Ed. H. Stephens. 1566.

" This, continues he, leads into the territory of the Abde-
" ritæ, and is loſt in the Biſtonian lake: here the palace
" of the Thracian Diomedes is reported to have been,
" whoſe ſavage mares were one of the Herculean labours [22]."
He adds, " that the horſes, who drunk of the Potnian
" fountain near the city of Thebes, were affected in a ſimilar
" manner [23]." Now it is very remarkable that the Potnian horſes of Glaucus are repreſented to have had the ſame property of devouring human fleſh as thoſe of Diomedes. Thus Virgil,

Quo tempore Glauci
Potniades malis membra abſumpſere quadrigæ [24].

Hence we might perhaps infer, that ſome inflammable quality in the reſpective ſtreams, which furniſhed theſe horſes with liquor, may have provoked their barbarous appetites. We may add to this ancient teſtimony the collateral evidence of modern Naturaliſts. Buffon in his diſcourſe on carnivorous Animals declares to have ſeen horſes eat with avidity even fleſh cut and ſeaſoned with ſalt, though they had

[22] Λόγος ἔχει τὰς ἵππους τὰς πίνοντας ἐκ τῆ Κοσσινίτιδ πολάμῳ· ἔστι δὲ ἔτος ἐν Θρᾴκῃ, δεινῶς ἐκθηριῶσθαι· ἐκδίδωσι δὲ ὁ πόλαμὸς ἔτος εἰς τὴν Ἀβδηριτῶν, καὶ ἀναλίσκεσθαι εἰς τὴν Βιστονίκην λίμνην· ἐνταῦθά τοι καὶ τὰ βασιλεῖα γενέσθαι πολὲ Διομήδε; τῆ Θρᾴκος, ᾧ καὶ αὗται αἱ ἀνήμεροι ἐκεῖναι ἵπποι κτῆμα ἦσαν Ἡράκλειος ἆθλος. (De Nat. Anim. l. 25. c. 15.)

[23] Τὸ δὲ αὐτό φασι πάσχειν καὶ τὰς ἵππους τὰς ἐκ τῆς Πολιάδος κρήνης πίνοντας· αἱ δὲ Πότνιαι τὸ χωρίον, ἔνθα κρήνη ἐ μακρὰν ἀπὸ Θηβῶν ἐστιν. (Id.)

[24] Georgic. l. 3. v. 268.

not

not been previouſly accuſtomed to ſuch food [25]. Goldſmith in his Hiſtory of Animated Nature maintains to have ſeen a ſheep that would eat fleſh, and an horſe that was fond of oiſters [26]. He does not appear to be conſcious, that this laſt curious fact is atteſted by Ælian, as practiſed by ſeveral Nations in theſe words: "It is reported, that the Oritæ "and Adraſii throw fiſh to their horſes as food: I have alſo "heard, that the Celtæ maintained both oxen and horſes "with fiſh. Some likewiſe declare, that the Macedonians "and Lydians feed their horſes in the ſame manner, and "that their ſheep in theſe countries is fattened by them [27]." Hence the foundation of Palæphatus's conjecture appears to be entirely ſhaken; and though horſes are naturally attached to vegetable food, it is probable, that hunger and habit would gradually enure them to an animal diet, ſince there is nothing repugnant in the conformation of their inteſtines to prevent it. But we may object to the ſolution of Palæphatus on other grounds. It appears from the preceding Note, that the ſavage horſes of the Thracian Diomedes were only four in number, which muſt be allowed

[25] Cited from Smellie's Tranſlation of Buffon's Natural Hiſtory, vol. IV. p. 194. Ed. Eding. 1781.

[26] Vol. ii. c. 14. p. 327.

[27] Ὠρώτας δὲ λέγουσι καὶ Ἀδρασίους ἰχθῦς παραβάλλειν τοῖς ἵπποις χόρτον· Κελτοὺς δὲ ἀκέω καὶ τοῖς βοῦσι καὶ τοῖς ἵπποις ἰχθῦς διδόναι δεῖπνον—καὶ Μακεδόνας δὲ καὶ Λυδοὺς ὁμολογοῦσί τινες καὶ αὐτοὺς ἰχθύσι τοὺς ἑαυτῶν ἵππους τρέφειν, καὶ τὰ πρόβατα δὲ τὰ Λύδια καὶ τὰ Μακεδονικὰ ἐκ τῶν αὐτῶν πιαίνεσθαι λέγουσιν· (De Nat. Animal. l. 15. c. 25.)

too few to exhauſt the ſubſtance of any Monarch; and by the ſame train of reaſoning we might pronounce all horſes equally devourers of men, ſince they conſume the produce of human agriculture in their maintenance. Lilius Gyraldus has explained Palæphatus in the following verſion: "Palæphatus fabulæ locum datum eâ cauſâ credidit, quòd "cum ex agrorum reditibus & proventibus qui agricolis hominibus debentur, equos aleret, eâ cauſâ humanâ carne "equos paviſſe dictus eſt [28]." We have alſo another conjecture, which I find in the Scholiaſt of Ariſtophanes and in Cælius Rhodiginus, for the ſolution of this ſuppoſed fable. The former in a Note on the Eccleſiazuſæ of the Comick Poet remarks, "that the Thracian Diomedes had daughters "ſo abandoned, that they compelled all Strangers to a connexion with them, untill their ſubſtance was exhauſted [29]." Hence aroſe the expreſſion of ἀνάγκη Διομήδεια, or the Diomedean neceſſity in Ariſtophanes [30]. The latter in his Lectiones Antiquæ without referring to the abovementioned Scholiaſt aſſerts, that the daughters of Diomedes, whoſe abandoned luſt may be ſaid to have devoured Strangers, were pourtrayed under the appellation of the Thracian Mares: "Hæc porrò tetra libido Diomedis filias in Thra-"ciâ equarum nomine celebres facit, ut quæ turpiſſimæ

[28] Opera, vol. i. p. 578. Ed. 1696.

[29] Ὅτι Διομήδης ὁ Θρᾷξ πόρνας ἔχων θυγατέρας τὰς παριόντας ξένους βιάζεσθαι αὐταῖς συνεῖναι, ἕως ὃ κόρον σχῶσι καὶ ἀναλωθῶσιν οἱ ἄνδρες· ἃς καὶ ὁ μῦθος ἵππους ἀνθρωφόνους εἶπεν. (On v. 1021.)

[30] V. 1021.

"adven-

" adventantes vorâſſe ſint dictæ; quanquam interimi a patre " ſolitos intelligere maluerit Euſtathius [31]." Mr. Bryant in his Analyſis of Ancient Mythology has lately advanced another explication. " Theſe Hippai, ſays he, miſconſtrued " mares, were prieſteſſes of the Goddeſs Hippa, who was " of old worſhipped in Theſſaly and Thrace, and in many " different regions [32]. The rites of Dionuſus Hippius were " carried into Thrace, where the horſes of Diomedes were " ſaid to have been fed with human fleſh [33]. Theſe horſes, " ξενοκτόνοι, which fed upon the fleſh of Strangers, were the " Prieſts of Hippa and of Dionuſus, ſtiled Hippus, or more " properly Hippius. They ſeem to have reſided in an iſland, " and moſt probably in the Thracian Cherſoneſe; which " they denominated Diu-medes or the iſland of the Egyp- " tian Medes: from hence the Grecian Poets have formed " a perſonage Diomedes, whom they have made king of " the country [34]." It appears from the preceding inveſtigation, that not only the ancient Poets, but the Hiſtorians and Geographers have recognized the Thracian Monarch Diomedes and his barbarous Horſes in a literal ſenſe, which was not attempted to be otherwiſe interpreted before Palæ- " phatus, who was, according to Suidas [35], a Contemporary with Artaxerxes.

[31] L. 13. c. 8. vol. ii. p. 171. Ed. 1562.
[32] Vol. ii. p. 29. Ed. 1775. [33] Id. p. 31.
[34] Id. p. 32. [35] Vox Παλαίφαλος.

N° XL.

Verſe.

Ηρ. Τί χρῆμα κερᾷ τῇδε πενθίμῳ πρέπεις;
513. Αδ. Θάπτειν τιν' ἐν τῇδ' ἡμέρᾳ μέλλω νεκρόν.

Her: Why are thy locks in ſign of mourning ſhorn?
531. Ad: Tis for one dead, whom I muſt this day bury.

This ancient Cuſtom has been already illuſtrated in a preceding Note on this Play [1]. Here we behold Admetus, introduced on the ſtage with this melancholy ſymbol of ſorrow, as are other dramatick Characters on the Græcian Theatre. Thus the Domeſtick of the royal Palace in the ſequel of the Alceſtis preſents himſelf to Hercules;

Πέλθος γὰρ ἡμῖν ἐστὶ, κ᾽ κρὰν βλέπεις [2].

Thou ſeeſt our locks all ſhorn [3].

And Hercules replies to him, alluding to Admetus,

[1] See N° XXXII. V. 428. [2] V. 818. [3] V. 872.

Ἀλλ'

Ἀλλ' ἠσθόμην μὲν ὄμμ' ἰδὼν δακρυρρόῃν,
Κρᾶνά τε, κ' πρόσωπον [4].

I might have thought this, when I ſaw his eye
Flowing with tears, his locks ſhorn off [5].

Tyndarus in the Oreſtes exhibits himſelf under this emblem of mourning;

Καὶ μὴν γέρων δεῦρ' ἀμιλλᾶται ποδὶ
Ὁ Σπαρτιάτης Τυνδάρεως μελάμπεπλος,
Κρᾷ τε θυγατρὸς πενθίμῳ κεκαρμένος [6].

But ſee the Spartan Tyndarus this way
Directs his aged feet in ſable weeds,
His locks in grief for his dead daughter ſhorn [7].

Jocaſta appears thus in the Phœniſſæ;

Ὅθεν ἐμάν τε λευκόχροα κείρομαι
Δακρυόεσσαν ἰεῖσα πενθήρη κόμαν [8].

With many a mournful cry my hoary locks
For thee I clipt away [9].

And Polynices afterwards addreſſes her in theſe words;

Ἀλλ' ἐκ γὰρ ἄλγος ἄλγος αὖ σε δέρκομαι
Κάρα ξυρηκές [10].

[4] V. 827. [5] V. 881. [6] V. 458.
[7] V. 472. [8] V. 327. [9] V. 349. [10] V. 349.

But to my griefs
This grief is added thus to ſee thy head
Shorn of its honour'd locks [11].

In the Supplicants of our Poet Æthra and the Matrons are thus diſcovered;

Κυραί τε, χ̓ πεπλώματ' ἐ θεωριά [12].

Shorn are their locks; their veſtments ill beſeem
This fatal pomp [13].

There is a curious remark of Donatus in his Commentary on the Phormio of Terence, regarding this exhibition of dramatick Characters. We may recollect, that the Roman Comedy was tranſlated from the Græcian Original of Apollodorus. This Author had repreſented a Damſel with her locks ſhorn for grief, as deſcribed by a Meſſenger in his Play: Now, ſays the Critick, "I know that Terence al-"tered this circumſtance, leſt he ſhould diſguſt the Roman "Spectator with foreign manners." "Apollodorus tonſo-"rem ipſum nuntium facit, qui dicat ſe nuper puellæ "comam ob luctum abſtuliſſe; quod ſcio mutâſſe Teren-"tium, ne externis moribus ſpectatorem Romanum offen-"deret [14]" Donatus does not inform us, how he derived his knowledge of this anecdote; but, as he lived in the

[11] V. 397. [12] V. 97. [13] V. 111.
[14] Phormio, A. I. Sc. ii. p. 334. Ed. 1536.

fourth

fourth Century of the Chriſtian Æra, he could not have obtained it from Terence himſelf: He muſt therefore have founded it on a conjecture, and his own information of Roman Cuſtoms. The opinion is certainly right, for I have already ſhewn on this Play[15], that Cicero in his third book of Tuſculan Queſtions condemns theſe violent expreſſions of human ſorrow, and records an elegant witticiſm of Bion on this ſubject: "Hinc ille Agamemnon Homericus & idem "Accianus,

"Scindens dolore identidem intonſam comam.

"In quo facetum illud Bionis, perinde ſtultiſſimum regem "in luctu capillum ſibi evellere, quaſi calvitio mœror leva-"retur[16]." The only Roman Examples, which incline to this Cuſtom, and which do not prove its uſage in the drama, are two, already mentioned in a former Note[17]. Dionyſius Halicarnaſſenſis, relating the burial of Virginia, obſerves, that ſome of the Matrons and Virgins cut off their curls, and caſt them upon the bier[18]. This was probably an extraordinary honour conferred on this Roman Virgin, and does not imply a complete tonſure of the head. The Emperour Antoninus, is reported by Herodian to have buried his favourite Feſtus at Ilium with rites correſponding to thoſe beſtowed by Achilles or Patroclus: "When he "threw (ſays he) the lock into the fire, he expoſed him-

[15] See N° XXXII. on V. 428. p. 164. [16] C. 26.
[17] See my Note on the Alceſtis, N° VIII. on V. 102. p. 49.
[18] L. xi. c. 39. vol. iv. p. 312. Spelman's Tranſlation.

"ſelf

" ſelf to ridicule, ſince his head was remarkable for thin " hair, yet he cut off all he had [19]." This was obviouſly an affectation of a Græcian Cuſtom, ſuggeſted by the ſpot, where the event happened. Even the Roman Poets ſeldom allude to this fantaſtick ſymbol of grief. The ſtrongeſt paſſage, I can recollect, is that in Virgil, where the Mother of the deceaſed Euryalus is painted " Sciſſa comam [20]." They often deſcribed the particular lock, thrown on the body of the friend, or beſtowed at the interment, as I have already proved in a preceding Note on this Play [21]; but this circumſtance does not amount to that Græcian tonſure here illuſtrated, which was conſidered ridiculous by the ſtandard of Roman ideas.

[19] L. 4. c. 14. p. 156. Ed. 1678.

[20] Æn. l. 9. v. 478.

[21] N° VIII. on V. 102. p. 48 & 49.

No XLI.

Verſe.

543. Χωρὶς ξένωνές εἰσιν, οἷς σ' εἰσάξομεν.

561. We have apartments ſeparate to receive thee.

The Græcians paid a religious veneration to the ſolemn rites of hoſpitality. Here we may collect by the expreſſion, ξένωνες, that particular chambers were reſerved in the palace of Admetus for the reception of Strangers. The word again occurs in a fragment of Anaxandrides, preſerved by Athenæus [1];

Ἀλλὰ ξένωνας οἶγε.

But ope th' apartments for the Stranger's uſe!

Æſchylus alſo alludes to them in his Choephoræ;

Ἄγ' αὐτὸν εἰς ἀνδρῶνας εὐξένους δόμων,
Ὀπισθόπους δὲ τοὺσδε χὠ ξυνεμπόρους [2].

[1] L. 2. c. 9. p. 48. Ed. 1612. [2] V. 711.

Lead him to thoſe apartments, where the men
Are well receiv'd; let his Attendant follow
His fellow-traveller [3].

When Telemachus in the third Odyſſey offers to embark from Pylos in the night, the venerable Neſtor thus exclaims;

Ζεὺς τοῦ' ἀλεξήσειε καὶ ἀθάναλοι θεοὶ ἄλλοι,
Ὡς ὑμεῖς πάρ' ἐμεῖο θοὴν ἐπὶ νῆα κίοιλε,
Ὥσλε τεῦ ἢ παρὰ πάμπαν ἀνείμονος, ἠὲ πενιχρῆ,
Ὃ ἅλε χλαῖναι καὶ ῥήγεα πόλλ' ἐνὶ οἴκῳ
Οὔτ' αὐτῷ μαλακῶς, ἅλε ξείνοισιν, ἐνεύδειν.
Αὐταὶρ ἐμοὶ πάρα μὲν χλαῖναι καὶ ῥήγεα καλά·
Οὐ θὴν δὲ τῆδ' ἀνδρὸς Ὀδυσσῆος φίλος υἱὸς
Νηὸς ἐπ' ἰκριόφιν καλαλέξελαι, ὄφρ' ἂν ἔγωγε
Ζώω· ἔπειλα δὲ παίδες ἐνὶ μεγάροισι λίπωνλαι
Ξείνους ξεινίζειν, ὅσλις κ' ἐμὰ δώμαθ' ἵκηλαι [4].

Forbid it Jove, and all the Gods! (he cried)
Thus from my walls the much lov'd ſon to ſend
Of ſuch a heroe and of ſuch a friend!
Me, as ſome needy peaſant would ye leave,
Whom Heav'n denies the bleſſing to relieve?
Me would you leave, who boaſt imperial ſway,
When beds of royal ſtate invite your ſtay?

[3] Potter's Choephoræ Æſchylus, vol. ii. p. 189. Ed. 1779.
[4] V. 355.

No;

No; long as life this mortal ſhall inſpire,
Or as my children imitate their ſire,
Here ſhall the wand'ring Stranger find his home,
And hoſpitable rites adorn the dome [5].

In the fourth book of the Odyſſey Eteoneus is ſeverely reprimanded by Menelaus for aſking the queſtion, whether the Strangers are to be received:

Οὐ μὲν νήπιος ἦσθα, Βοηθοίδη Ἐτεωνεῦ,
Τοπρὶν, ἀταὰρ μὲν νῦν γε, παῖϊς ὡς, νήπια βάζεις.
Ἦ μὲν δὴ νῶϊ, ξεινήϊα πολλὰ φαγόντε
Ἄλλων ἀνθρώπων, δεῦρ' ἱκόμεθ', αἴκε ποθὶ Ζεὺς
Ἐξοπίσω περ παύσῃ ὀϊζύος· ἀλλὰ λῦ' ἵππους
Ξείνων, ἐς δ' αὐτὰς προτέρω ἄγε θοινηθῆναι [6].

Inſenſate! (with a ſigh the king replies)
Too long misjudging have I thought thee wiſe:
But ſure relentleſs folly ſteels thy breaſt,
Obdurate to reject the ſtranger-gueſt;
To thoſe dear hoſpitable rites a foe,
Which in my wand'rings oft reliev'd my woe;
Fed by the bounty of another's board,
Till pitying Jove my native realm reſtor'd.
Straight be the courſers from the car releaſt;
Conduct the youths to grace the genial feaſt [7].

[5] Pope's Odyſſey, b. iii. v. 453.
[6] V. 36.
[7] Pope's Odyſſey, b. iv. v. 46.

Both

Both Feithius in his Antiquitates Homericæ [8] and Archbiſhop Potter in his Archæologia Græca [9] have omitted to inſert the two preceding paſſages in their reſpective chapters on this ſubject. The latter appears for this article greatly indebted to the former; but he has never once referred to him, nor made any acknowledgment. There are too many parallel paſſages, collected together in a narrow compaſs, to be the pure reſult of accident. The modern Greeks, according to Guys, are now extremely attentive to the rites of hoſpitality: When a Stranger arrives, ſays he, the maſter of the houſe conducts him to the moſt convenient apartment for his reception [10].

[8] L. 3. c. 12. p. 230, &c. Ed. 1678.

[9] B. iv. c. 21. vol. ii. p. 411, &c. Ed. 1728.

[10] Chez les Grecs modernes, quand un Etranger arrive, le maître de la maiſon va au devant de lui, &c. il le conduit enſuite à l' appartement le plus commode de la maiſon. (Lettres ſur les Grecs, l. 17. vol. i. p. 275. Ed. 1776.)

Nº XLII.

Verſe

Προσπόλοι

608. Φέρουσιν ἄρδην τῶρὸς τάφον τε κ᾽ πυρὰν.

The attendant train

640. Are bearing to the tomb and funeral pyre.

Julius Pollux remarks, that the words, φέρει, φοράδην, φορὰ, ἐκφορὰ, are applied to funereal ceremonies [1]. The latter term has been already uſed in a preceding line of the Alceſtis; and it implies the elation, or tranſportation, of the deceaſed body from the houſe to the place of interment;

Ἀλλ᾽, ἐκφορὰν γὰρ τῆδε θήσομαι νεκρῷ,
Πάρεσθε [2].

It alſo occurs again in the ſequel of this Play;

Ἀλλ᾽ ἃ σὺ νεκρὸν ἀνῇ σῷ τόνδ᾽ ἐκφέρεις [3];

Æſchylus had before employed it in his "Seven againſt "Thebes;"

Ἄτιμον εἶναι δ᾽ ἐκφορᾶς φίλων ὕπο [4].

[1] L. 3. c. 15. vol. i. p. 317. Ed. 1706.
[2] V. 423. [3] V. 716. [4] V. 1032.

The

The Romans literally tranſlated this expreſſion into their language as we find in Terence;

Effertur; imus [5].

And other correſponding authorities are collected by Kirchman in his treatiſe "De Funeribus Romtnorum [6]." Virgil adopts a ſynonymous term;

Tum corpora luce carentum
Exportant tectis, & triſtia funera ducunt [7].

Donatus on the Andria of Terence has advanced, that Virgil induſtriouſly avoided the expreſſion of effertur. I can diſcover no reaſon for this critical aſſertion [8]. The word was never conſidered ill-omened: Virgil makes Evander ſay of his departed Pallas;

Atque hæc pompa domum me, non Pallanta, referret [9].

After the ἐκφοραὶ, or elation, followed the proceſſion. This we here ſee performed by the Servants of Alceſtis, who carry the corſe on their ſhoulders in an elevated poſture. The Scholiaſt defines the word ἄρδην by φοράδην, and derives

[5] Andria, Act 1. Sc. 1. v. 90.
[6] L. 2. c. 1.
[7] Georg. l. 4. v. 256.
[8] Ἐκφέρεται. Græcum eſt; quod vitans Virgilius, ne diceret effertur, inquit,

Tum corpora luce carentum
Exportant tectis, &c.

Terent. Andria, Act I. ſ. 1. 90. Ed. Weſter. tom. i. p. 31.
[9] Æn. l. xi. v. 163.

it

it from αἴρω to raiſe. We have a parallel paſſage in the Rheſus of Euripides:

Τίς ὑπὲρ κεφαλῆς θεὸς, ὦ βασιλεῦ,
Τὸν νεόδμητον ἐν χεροῖν
Φοράδην πέμπει[10];

Above our heads
What pow'r divine, O king, bears in her arms
The Chief late ſlain[11]?

It is curious, that neither Archbiſhop Potter in his Archæologia, nor the Commentator on Pope's Iliad did underſtand this paſſage: they both ſuppoſe it to allude to the idea of Homer, when he repreſents Achilles, ſupporting the head of the deceaſed Patroclus:

Ὄπιθεν δὲ κάρη ἔχε δῖος Ἀχιλλεύς[12].

They therefore imagine, that the ὑπὲρ κεφαλῆς refers to the head of the dead object, and not to the head of the Spectator: Archbiſhop Potter, according to this conſtruction, has erroneouſly rendered it;

What God, O king, mov'd with becoming care,
Shall with his hand behind ſupport thy head[13]?

Here are two other errors, committed by this inaccurate verſion: inſtead of "a God," it ſhould be "a Goddeſs," ſince Terpſichore appears in the air with the uplifted corſe:

[10] V. 886.
[11] Potter's Rheſus, v. 949.
[12] Il. l. 23. v. 137.
[13] B. iv. c. 4. p. 192. Ed. 1728.

inſtead of a future tenſe, the ſentence points at an object immediately preſent. The Commentator of the Iliad tranſlates it: "What God, O king, with his hands ſupports "the head of the deceaſed [14]?" I maintain, that two diſtinct Cuſtoms of the Græcians are repreſented by Homer and Euripides. The epick Poet paints the beloved Friend, holding the head of the corſe; and the dramatick deſcribes the elevated poſture of it, uplifted on the ſhoulders of the Bearers: thus Horace has humorouſly repreſented an heir, compelled by the will of an old Woman to carry her carcaſe, anointed with oil on his naked ſhoulders, to the place of interment;

Ex teſtamento ſic eſt elata; cadaver
Unctum oleo largo nudis humeris tulit hæres [15].

[14] Pope's Iliad, b. xxiii. Note on V. 168.

[15] L. 2. Sat. 5. v. 86.

N° XLIII.

Verſe.

Ὑμεῖς δὲ τὴν θανοῦσαν, ὡς νομίζεται,
160. Πρόσειπατ' ἐξιοῦσαν ὑστάτην ὁδόν.

Do you, for antient uſage ſo requires,
642. Addreſs her, as ſhe takes her laſt ſad way!

Here we diſcover the Cuſtom of accoſting deceaſed Friends with a farewell addreſs. Thus Adraſtus in the Supplicants of Euripides declares, that he muſt perform this funereal ceremony;

Ἄδω τε μολπὰς ἐκχέω δακρυρρόους,
Φίλων προσαυδῶν, ὧν λελειμμένος τάλας
Ἔρημα κλαίω [1].

I will meet
With hands uprais'd the dead, and in ſad notes
Pour the funereal ſtrain, hailing my friends,
Whoſe loſs hath left me deſolate to mourn
My melancholy ſtate [2].

[1] V. 775.

[2] Potter's Supplicants of Euripides, v. 855.

When the Trojans in the Æneid renew the obſequies to Polydorus, a final ejaculation is uttered to the departed Spirit;

Animamque ſepulchro
Condimus, & magnâ ſupremùm voce ciemus [3].

Thus Corinæus in the ſame poem, after the ſepulchral rites beſtowed on Miſenus, purified his Companions, and pronounced the laſt words of ſalutation;

Luſtravitque viros, dixitque noviſſima verba [4].

In Lucan there is a correſponding alluſion to this Cuſtom;

Sic funere primo
Attonitæ tacuere domus, cum corpora nondum
Conclamata jacent [5].

No tongue, as yet, preſumes his fate to tell,
Nor ſpeaks aloud the ſolemn laſt farewell [6].

Hence aroſe the proverbial expreſſion among the Romans, "Jam conclamatum eſt," which occurs in Terence [7], to denote the laſt ceremony. We learn from Servius in his

[3] L. 3. v. 68.
[4] L. 6. v. 231.
[5] L. 2. v. 23.
[6] Rowe's Pharſalia, b. ii. v. 35.
[7] Eunuchus, A. ii. S. 3. v. 56.

com-

comment on the Æneid the origin of this ancient addreſs to the dead. His words are, "Plinius in Naturali hiſtoriâ "dicit, hanc eſſe cauſam, ut mortui et calidâ abluantur, "& per intervalla conclamentur; quod ſolet plerumque vi- "talis ſpiritus excluſus putari, & homines fallere: Denique "refert: Quendam ſuperpoſitum pyræ, adhibitis ignibus "erectum eſſe, nec potuiſſe liberari; unde & ſervabantur "cadavera ſeptem diebus, & calidâ abluebantur, & poſt ul- "timam conclamationem comburebantur[8]." The ſame remark occurs in the commentary of Salmuthus on Pancirollus's book, "De rebus memorabilibus deperditis[9]," who, like Servius, aſſerts it on the authority of Pliny: But I have endeavoured in vain to find ſuch a paſſage, now extant in the Natural Hiſtory of Pliny; and am confirmed in my opinion by the collateral teſtimony of the learned Claude Guichard in his rare and curious book, intitled "Funerailles "& diverſes manieres d'enſeuelir des Rommains, Grecs, & "autres nations, tant anciennes que modernes," publiſhed at Lyons in 1581. His words are: "Ils adiouſtent encor "auec Servie Honorat, qu'on uſa depuis de lauer le corps "d'eau chaude, voire boullante, deuant que faire ceſte der- "niere conclamation, pour autant que pluſieurs eſtans ia "poſés ſur le bucher ardant, auoyent monſtré ſigne de vie, "ſans pouvoir eſtre recous. Mais à mon aduis, cecy n'a de "ſolide non plus que l'autorité ſur laquelle Servie fonde

[8] On Æn. l. 6. v. 218.

[9] Tit: 62. p. 338. Ed. 1660.

" ſon dire, & ſur laquelle maints autres ont baſti ; Car, " comme on dit, il s'eſt embarqué ſans biſcuit, citant à ſon " propos Pline en l' Hiſtoire Naturelle, qui n'en parla ja- " mais, ny là, ny ailleurs : auſſi n'a il cotté ny le liure, ny " le chapitre [10]." It is alſo a remark of Tiraquellus on the Geniales Dies of Alexander ab Alexandro, after citing the paſſage of Servius, that it is not to be found in our Editions of Pliny [11]. We learn from the Author of the " The Un- " certainty of the ſigns of Death," tranſlated from the French, that a cuſtom in Picardy now prevails, which bears an affinity to the ancient conclamation : " When the " body, ſays he, is carried to the grave, the Women call " the deceaſed perſon by his name [12].

[10] C. 1. p. 20.

[11] Hæc ille ex Plinio, ut dicit, ſed nihil tale reperitur in noſtris codicibus Plinii. (L. 3. c. 3. p. 615. Ed. 1673.)

[12] P. 180. Ed. Lon. 1746.

N° XLIV.

Verſe.

Ὀπαδὸς τ' ἐν χεροῖν δάμαρτι σῇ
613. Κόσμον φέροντας, νερτέρων ἀγάλματα.

His Attendants in their hands
645. Bear gorgeous preſents, honours to the dead.

We have already illuſtrated in a preceding Note on this Play [1] the ancient Cuſtom of arraying expiring bodies in ſplendid apparel. Here we diſcover, that theſe ornaments were alſo conferred on deceaſed Perſons. Thus Pheres in the ſequel of this ſcene deſires Admetus to accept his preſents for Alceſtis, that ſhe may deſcend to the Shades thus adorned:

Δέχου δε κόσμον τόνδε, κἀκ καλᾶς χθονὸς
Ἵτω [2].

The incenſed Monarch rejects his offer with indignation, declaring that his Conſort ſhall not be inveſted with them;

Κόσμον δε τὸν σὸν ὦ τῶδ' ἥδ' ἐνδύσεται [3].

[1] N° XIV. on V. 159. [2] V. 619. [3] V. 631.

And he afterwards aſſerts, that Pheres may beget other Sons, who may perform this funereal ceremony in honour of him, ſince he himſelf will not diſcharge it [4]. Euripides often refers to this favourite alluſion in other dramas. The Græcians are repreſented in the Hecuba animating each other to throw robes on the ſacrificed Polyxena;

Ἔσ]ηκας, ὦ κάκισ]ε, τῇ νεανίδι
Οὐ πέπλον ἀδὲ κόσμον ἐν χεροῖν ἔχων [5];

And the Trojan Queen afterwards aſſerts, that ſhe will collect ornaments from the female Captives for that purpoſe [6]. In the Troades Aſtyanax is delivered to Helena, that ſhe may inveſt his corſe with robes,

Πέπλοισιν ὡς περισ]είλῃς νεκρόν [7].

The Chorus in the ſequel offers ornaments of Phrygian ſpoils to annex them to the dead body;

Αἵδε σοι σκυλευμάτων
Φρυγίων φέρουσι κόσμον ἐξάπ]ειν νέκρῳ.

Hecuba afterwards dreſſes the deceaſed Prince with theſe robes [8]. In Homer's Iliad Apollo is commanded by Jupiter to inveſt the corſe of Sarpedon with immortal garments;

Περὶ δ' ἄμβρο]α ἕιμα]α ἔσσον [9].

[4] V. 664. [5] V. 778. [6] V. 615.
[7] V. 1143. [8] V. 1212 & 1220. [9] L. 16. v. 670.

The

The Myrmidons cover the body of Patroclus entirely with a fine veil and white robe;

Ἑανῷ λι[ὶ κάλυψαν
Ἐς ϖόδας ἐκ κεφαλῆς· καθύπερθε δὲ φάρεϊ λευκῷ [10].

Andromache laments in another paſſage of that poem, that Hector muſt lie expoſed without thoſe ſplendid veſtments, worked by the Trojan Women, and depoſited in the royal palace;

Οὐδέν σοί γ' ὄφελος, ἐπεὶ οὐκ ἐγκείσεαι αὐτοῖς [11].

In the Odyſſey Penelope embroiders a funereal robe for Laertes, leſt the Græcian Matrons ſhould upbraid her with neglect of duty;

Λαέρ[ῃ ἥρωϊ ταφήϊον, εἰς ὅτε κέν μιν
Μοῖρ' ὀλοὴ καθέλ[ῃσι ταναηλεγέος θανάτοιο.
Μήτις μοὶ κα[ὰ δῆμον Ἀχαιϊάδων νεμεσήσ[ῃ,
Αἴκεν ἄτερ σπείρ[ῳ κεῖται ϖολλὰ κ[εα]ίσσας [12].

And the Nymphs of the Ocean attire the deceaſed Achilles;

Περὶ δ' ἄμβρο[α εἵμα]α ἔσσαν [13].

We are alſo informed, that he is burned in the habits of the Gods;

Καίεο δ' ἔν τ' ἐσθῆτι θεῶν [14].

[10] L. 18. v. 353. [11] L. 22. v. 514.
[12] L. 2. v. 102. [13] L. 24. v. 59. [14] Id. v. 67.

In

In Bion's Epitaph on Adonis we find, that he is inveſted in purple garments;

Κέκλιται ἄβρὸς Ἄδωνις ἐν εἵμασι πορφυρέοισι [15].

In the Creſphontes of Ennius is this complaint;

Nec cruenta
Conveſtire mihi corpora licuit [16].

The Companions of Miſenus in the Æneid throw over his body rich veſtments;

Purpureaſque ſuper veſtes, velamina nota,
Conjiciunt [17].

The Mother of Euryalus laments, that ſhe was deprived of this affectionate office;

Veſte tegens, tibi quam noctes feſtina dieſque
Urgebam [18].

Æneas honours the obſequies of the departed Pallas with the elegant embroidery of the Tyrian Queen;

Harum unam juveni ſupremum mœſtus honorem
Induit, arſuraſque comas obnubit amictu [19].

If we proceed to Hiſtory, we may read, that both Panthea and Cyrus are repreſented by Xenophon to have adorned the

[15] V. 79. [16] P. 398. Ed. Columna, 1599.
[17] L. 6. v. 222. [18] L. 9. v. 489. [19] L. xi. v. 77.

deceaſed

deceaſed Abradatas [20]. He deſcribes in another place the Pheræan Jaſon as a careful Commander in beſtowing ornaments regarding burial [21]. The Theſſalians are recorded by Plutarch to have implored the Thebans, that they might be indulged with adorning at their own expence the corſe of their beloved Pelopidas [22]. This Author alſo mentions, that the privilege of ſelecting particular garments for the interment of the Perſians was granted to the Mother and Wife of Darius by Alexander [23]. Thus Statira after her deceaſe was honoured by this Monarch [24]: and we are informed by Ælian, that he threw a ſuperb Perſian garment on the funeral pile of his favourite Hephæſtion [25]. This Cuſtom of arraying the dead in magnificent apparel was carried to ſuch exceſs in Græce, that her Legiſlators were compelled to reſtrain the abuſe by law: Solon enacted at Athens, that they ſhould be interred with no more than three garments [26]. Lycurgus enjoined, that nothing ſhould be buried together with the body; but that all, being inveſted in a red garment and leaves of olive, ſhould have an equal indulgence of ornament [27]: this law is twice mentioned by Plutarch;

[20] De Inſt. Cyri, l. 7. p. 184 & 185. Ed. 1625.

[21] Hiſt. Græca, l. 6. p. 580.

[22] Vol. ii. p. 238. Ed. Bryan.

[23] Vol. iv. p. 31. Id.

[24] Vol. iv. p. 44. Id.

[25] Var. Hiſt. l. 7. c. 8.

[26] Οὐδὲ συνθάπτειν πλέον ἱματίων τριῶν. (Plutarchi Solon, vol. i. p. 90. Ed. 1620.) See alſo Petiti Leges Atticæ, l. 6. tit 8. p. 600.

[27] Συνθάπτειν δὲ οὐδὲν ἐπέτρεψεν, ἀλλ' ἐν φοινικίδι καὶ φύλλοις ἐλαίας θέντας τὸ σῶμα περιστέλλειν κατὰ τὸν ἄπαντας. (Plutarchi Lacon. Inſt. vol. ii. p. 238. Ed. 1620. See alſo Lycurgi Vita, vol. i. p. 56. Id.)

and

In Bion's Epitaph on Adonis we find, that he is inveſted in purple garments;

Κέκλιται ἁβρὸς Ἄδωνις ἐν εἵμασι πορφυρέοισι [15].

In the Creſphontes of Ennius is this complaint;

Nec cruenta
Conveſtire mihi corpora licuit [16].

The Companions of Miſenus in the Æneid throw over his body rich veſtments;

Purpureaſque ſuper veſtes, velamina nota,
Conjiciunt [17].

The Mother of Euryalus laments, that ſhe was deprived of this affectionate office;

Veſte tegens, tibi quam noctes feſtina dieſque
Urgebam [18].

Æneas honours the obſequies of the departed Pallas with the elegant embroidery of the Tyrian Queen;

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Induit, arſuraſque comas obnubit amictu [19].

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and

and we are indebted to Ælian for the true interpretation of it: he obſerves, that thoſe Spartans, who had nobly fought and died, were crowned with olives and other branches, and extolled with encomiums: but thoſe, continues he, who had been uniformly and completely valiant, were glorioufly interred with a red garment thrown over them [29]. Though Ælian does not expreſsly refer to Plutarch, yet we may be certain from the reſemblance of the law and the correſpondence of the words, that he alludes to the ſame inſtitution. Without this comment we ſhould not probably have underſtood the paſſage. This will appear, if we ſubjoin the conſtruction of it by Cragius in his treatiſe on the Lacedæmonian Republick, who was not aware of the ſenſe annexed to it by Ælian. "Lacedæmoniis nihil horum in uſu, ſed tan-"tum in veſte puniceâ & oleæ foliis compoſitum corpus cu-"juſque eodem modo ſepeliri voluerunt, ut tradit Plutar-"chus in inſtitutis & vitâ Lycurgi [30]." Here we ſee, that this Author conſiders theſe coverings, as indiſcriminately applied to all the Spartans and of trifling ornament, inſtead of thoſe honorary badges conferred on diſtinguiſhed Individuals. I am indebted to Kirchmann in his learned diſcourſe "De Funeribus Romanorum" for the reference to Ælian,

[29] Οἱ δὲ καλῶς ἀγωνισάμενοι καὶ ἀποθανόντες θαλλοῖς ἀνεδοῦντο καὶ κλάδοις ἑτέροις καὶ ἐπαίνων ἤγοντο· οἱ δὲ τελέως ἀριστεύσαντες, καὶ φοινικίδος αὐτοῖς ἐπιβληθείσης ἐνδόξως ἐθάπτοντο· (Var. Hiſt. l. 6. c. 7.)

[30] De Rep. Lacedæm. l. 3. c. 8.

which is however erroneouſly printed in his work [30], ſince the paſſage is to be found not in the fifth, but in the ſixth book of the Various Hiſtory. Archbiſhop Potter in his Archæologia Græca was certainly alſo indebted to this German, but he has not acknowledged it: this is diſcovered by the ſame erroneous reference to Ælian [31], as in Kirchmann's book; and not finding the paſſage he has contented himſelf with this imperfect explanation: "The Spartan "law-giver ordered, that Perſons of the greateſt valour "and merit ſhould be bury'd in nothing but a red coat, "which was the common habit of Soldiers, to the reſt even "this was denied [32]." We cannot conclude the ancient teſtimony on this ſubject without inſerting the witty ſarcaſm of Lucian: he ridicules the idea of the human corſe being elevated and adorned, as it were, for a publick proceſſion [33]; they inveſt their bodies, ſays he, with ſplendid garments, leſt they ſhould freeze by the way and be ſeen naked by Cerberus [34]. This ſepulchral vanity has deſcended to many

[30] Diſtinguit tamen diſertè Ælianus libr. v. Var. Hiſt. c. vi. & vult eos ſolos, quorum virtus inter cæteros enituerat, τὰς τελέως ἀριστεύσαντας ἐν φοινικίδι ταφῆναι. Mediocris autem fortitudinis homines ramis oleæ & aliis frondibus decoratos. (L. 1. c. 10. p. 84.)

[31] Ælianus, Var. Hiſt. l. v. cap. vi.

[32] Archæologia Græca, b. 4. c. 13. p. 183. Ed. 1728.

[33] Ὑψηλὸς προκεῖσθαι καὶ μετέωρος, ὥσπερ ἐς πομπὴν κεκοσμημένος. (Περὶ Πένθους. tom. ii. p. 927. Ed 1743.)

[34] Λαμπρῶς ἀμφιέσαντες, ἵνα μὴ ῥιγῷεν δηλονότι παρὰ τὴν ὁδὸν, μηδὲ γυμνοὶ βλέποιντο τῷ Κερβέρῳ. (Id.)

modern

modern Nations, and ſtill prevails in many Countries extremely remote from each other. Muretus affirms, that the Græcians in his time adorned their lay-people with their rich cloaths after their death [35]. He ſays the ſame of the Italians [36], and cites examples of Martyrs and Hermits thus arrayed with rich veſtments found in magnificent tombs of Chriſtians [37]. His concluding reaſons on this ſubject are extremely indecent, if not prophane: "We do ſignify thereby, "ſays he, that they have by their death put on immorta-"lity, and therefore the more rich thoſe accoutrements are, "the more proper are they to repreſent thoſe heavenly robes "of glory prepared for them [38]." Tournefort in his Voyage to the Levant ſaw the body of a deceaſed Lady dreſt after the Greek manner in her wedding cloaths [39]. In Shakeſpeare's Romeo and Juliet, whoſe fable was borrowed from a Novel of Girolamo de la Corte ſaid to be copied from real life [40], and where the ſcene is laid in Mantua and Verona, he alludes to this Cuſtom, as prevailing in modern Italy;

Then (as the manner of our country is)
In thy beſt robes uncover'd on the bier

[35] Rites of Funeral Ancient and Modern, c. 17. p. 235. Lon. 1683.
[36] Id. c. 18. p. 252. [37] Id p. 253, 254, 255.
[38] Id. p. 255. [39] Vol. i. Lett. 3. p. 137. Ed. Lon. 1741.
[40] See Note in Johnſon's & Steevens's Edition of Shakeſpeare, vol. x. p 5. Ed. 1778.

Thou

Thou ſhalt be borne to that ſame ancient vault,
Where all the kindred of the Capulets lie [41].

And again in the ſequel of the drama;

And, as the cuſtom is,
In all her beſt array bear her to church [42].

That this uſage ſubſiſted in France, we have the hiſtorical teſtimony of Maimbourg, who records, that Henry the Second, king of England, was interred by his ſon Richard the Firſt at Fontevraud in France, and that the body was magnificently adorned [43]. At Marſeilles they even now dreſs dead Perſons according to their rank or dignity, as we learn from the Author of "The Uncertainty of the ſigns of "Death [44]." Navarette relates of the Chineſe, that they clothe their dead bodies in their beſt apparel [45]. According to Fryer, the Armenians at Iſpahan in Perſia do the ſame [46]. On the Weſtern Coaſt of Africa at Queda near the river Kayo Brue ſaw a funereal ſolemnity, where the Chief Mar-

[41] A. iv. ſc. 1. vol. x. p. 125. Id.

[42] A. iv. ſc. 5. vol. x. p. 138. Id.

[43] Cited from Nalſon's Verſion of Maimbourg's Hiſtory of the Holy Land, b. iii. p. 218. Ed. Lon. 1685.

[44] Cited from the Engliſh Tranſlation of this French book printed at London, 1746. p. 181 & 182.

[45] Deſcription of China, p. 75. Cited from Aſtley's Collection of Travels printed at London, 1747. vol. iv. p. 92.

[46] Travels, p. 282.

but

but was attired for interment [47]. Loyer, deſcribing the Natives of Iſſini on the Gold Coaſt, aſſerts, that they paint, comb, and curl the hair of the deceaſed, and adorn them with pagnés and jewels [48]. Buffon declares, that at Loango they dreſs a dead body in the beſt garments [49]. Ovington, repreſenting the manners of the Iſland Madeira, obſerves, that the corpſe is curiouſly dreſſed and adorned [50]. It appears from La Hontan's Voyages to North America, that among the Savages in Canada, as ſoon as one of them dies, he is dreſt as neatly as can be [51]. Hence we have illuſtrated the amazing extent of this funereal Cuſtom, and proved, that it not only exiſted among the Græcians and Romans of the ancient World, but is diffuſed through the ſeveral quarters of the peopled Globe.

[47] Aſtley's Collection of Travels, Id. vol. ii. p. 122.

[48] Id. vol. ii. p. 439. [49] Vol. iii. p. 158. Ed. Eding. 1780.

[50] Aſtley's Collection of Travels, Id. vol. i. p. 564.

[51] Vol. ii. p. 53. Ed. Lon. 1735.

N° XLV.

Verſe.

663. Οἱ γηροβοσκήσωσι.

669. To cheriſh thy old age.

This filial obligation of feeding the old age of Parents, which the original expreſſion literally implies, occurs in other paſſages of Euripides. Thus Antigone in the Phœniſſæ calls her Brothers,

Ὦ γηροβοσκὼ μαῖρὸς [1].

And the Chorus in the Supplicants of our Poet laments, that they have no Child to perform this affectionate office.

Ἐγὼ δε γηροβοσκὸν ἐκ ἔχω
Τεκοῦσα τάλαινα ωαῖδα [2].

Medea in the Tragedy, which bears her title, deprived of her ſons, thus exclaims;

Ἦ μὴν ωόθ' ἡ δύσῖηνος εἶχον ἐλπίδας
Πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ,
Καὶ καῖθανοῦσαν χερσὶν εὖ ωεριῖελεῖν [3].

[1] V. 1445. [2] V. 934. [3] V. 1034.

There was a time, when I had many hopes,
Wretch as I am, in you; that your fond love
With nurſing diligence would tend my age,
And decently in death compoſe my limbs [4].

Here we ſee two diſtinct duties coupled together, as in the Alceſtis, where we find immediately annexed to the hemiſtich, which is the foundation of this Note,

Καὶ θάνονθά σε
Περισ]ελῶσι [5].

To grace thee dead
With ſumptuous veſtments [6].

This latter Cuſtom has been already illuſtrated by me in a preceding Remark on this Play [7]. The expreſſion, involving the former, occurs in Plutarch's Conſolation to Apollonius, Εἰ μὲν οὖν, ὅτι τῆς ἀπὸ τῶν τεθνεώτων ἡδονῆς, ἢ χρείας, ἢ γηροβοσκίας ἐσ]ερήθησαν, φίλαυ]ος ἡ τῆς λύπης πρόφασις [8]. "If Parents, ſays he, lament on their own ac-
"count, becauſe they are deprived of the pleaſure, ariſing
"from their deceaſed Children, or the profit, or ſupport of
"their old age, their pretext of ſorrow is then perſonal."
We ſometimes find other correſponding expreſſions to denote this filial duty of cheriſhing parental age among the

[4] Potter's Medea, v. 1123.
[5] V. 664.
[6] Potter's Alceſtis, v. 700.
[7] See Note N° XIV.
[8] Vol. ii. p. 111. Ed. 1620.

Græcian

Græcian Authors. Euripides makes Admetus refuſe to be the φίλον γηροβόφον [9] of Pheres, becauſe he had renounced his pretenſions from his treatment of him as a ſon. In an elegant Epigram of the Anthologia by Paulus Silentiarius on Theodorus we read,

Πρηὺς, ἐλευθερίην ἐπιειμένος, ἡδὺς ἰδέσθαι,
Ἐν βιότῳ τροφὸν υἱέα γηροκόμον,
Τύμβον ἔχει Θεόδωρος ἐπ' ἐλπίδι κρείσσονι μοίρης,
Ὄλβιος ἐν καμάτοις, ὄλβιος ἐν θανάτῳ [10].

I here ſubmit both a Latin and Engliſh verſion to the Reader, as I know of no former tranſlations;

Manſuetus vultu, ſed libertatis amator,
Te, fili, linquens ſpem columenque patris,
In vitâ felix, felix quoque morte, ſupernas
Expectans ſedes, hìc Theodorus obit.

Of lofty ſpirit, yet of manners mild,
Leaving his age's ſtaff, his duteous child,
Here Theodorus lies expecting reſt,
Bleſt in his labours, in his death too bleſt.

In another Epigram of Antipater on Niobe we read:

Ἃ δὲ τόσας ἀγέλας μάτηρ τρόφος· ἃ τρόφος εὔπαις,
Οὐδ' ἐφ' ἑνὶ τλάμων λείπεται γηροκόμῳ [11].

[9] V. 668. [10] L. 3. c. 1. ep. 14. [11] L. 4. c. 9. ep. 2. v. 6.

This I find thus tranſlated by Natalis Comes in the Anthologia, collected by Hieronymus Megiſerus;

Quæque parens fuerat quondam ditiſſima natis,
Illa ſenectuti eſt orba relicta parens [12].

She, erſt the parent of a numerous train,
Has now no ſoſt'ring child for age's pain.

The Law of Athens, recorded by Diogenes Laertius, thus ſpoke; Ἐάν τις μὴ τρέφῃ τὲς γονέας, ἄτιμος ἔστω [13]. "If any "one does not maintain his parents, let him be diſhonoured." Hence we find the θρεπτήρια, or the reward of education, mentioned by Heſiod, and the θρεπτὰ by Homer, as a filial obligation incumbent on Children to be diſcharged towards their Parents. The former, painting the miſeries of the iron age, aſſerts that this duty was then neglected:

Οὐδὲ μὲν οἵ γε
Γηράλεσσι τοκεῦσιν ἀπὸ θρεπτήρια δοῖεν [14].

And the latter, deſcribing the death of the young Simöiſius, obſerves, that he had fruſtrated his parents hope in this reſpect:

Οὐδὲ τοκεῦσι
Θρεπτὰ φίλοις ἀπέδωκε, μινυνθαδίος δὲ οἱ αἰὼν
Ἔπλεθ', ὑπ' Αἴανος μεγαθύμε δορὶ δαμέντι [15].

[12] Vol. ii. p. 348. Ed. 1602.

[13] L. 1. p. 13, Ed. 1664. See alſo Petiti Leges Atticæ, l. 2. tit. 4. ſec. 14. & 20. p. 240 & 245.

[14] Opera & Dies, l. 1. v. 188. [15] Il. l. 4. v. 479.

Short

Short was his date! by dreadful Ajax ſlain
He falls, and renders all their cares in vain [16].

I cannot conclude this Note without ſubjoining the pious and appoſite exclamation of Pope, applied to his aged mother;

Me let the tender office long engage
To rock the cradle of repoſing age;
With lenient arts extend a Mother's breath,
Make languor ſmile, and ſmooth the bed of Death;
Explore the thought, explain the aching eye;
And keep a while one parent from the ſky [17].

[16] Pope's Iliad, b. 3. v. 551.

[17] Epiſtle to Arbuthnot, v. 413.

N° XLVI.

Verſe.

Ὦ σχε῎λία, τόλμης γενναία,
Καὶ μέγ' ἀρίσ῎α,
743. Χαῖρε.

O thou unhappy, nobly-daring woman,
789. Moſt generous, brighteſt excellence, farewell!

I have already illuſtrated in a preceding Note on this Play[1] the Græcian expreſſion of χαῖρε, as applied by dying Perſons in their final valediction to their Friends. We may here diſcover, that the ſame term was a conſecrated mode of addreſs to departed Spirits. Thus Pheres has beſtowed it on Alceſtis in a former line[2], as the Chorus does here. In conformity with this cuſtom, Achilles in the Iliad exclaims at the funeral of Patroclus;

Χαῖρέ μοι, ὦ Πάτροκλε, κ᾽ εἰν Ἀΐδαο δόμοισι[3].

All hail, Patroclus! let thy vengeful ghoſt
Hear, and exult on Pluto's dreary coaſt[4].

[1] See N° XXV.
[2] V. 626.
[3] L. 23. v. 179.
[4] Pope's Iliad, b. ii. v. 221.

This

This mode of diction is a favourite with the Authors of the Epigrams in the Anthologia, as appears from the ſubjoined teſtimonies, which I have tranſlated. An anonymous Author on Callimachus thus addreſſes him;

Ὦ μάκαρ ἀμβροσίῃσι συνέσ]ιε φίλτα]ε μούσαις
Χαῖρε κ᾽ εἰν ἀΐδεω δώμασι Καλλίμα-χε [5].

Felix, ambroſiis hoſpes chariſſime muſis,
Salve etiam infernis Callimache in domibus!

Antipater in another accoſts Meleager in theſe words;

Χαῖρε κ᾽ ἐν φθιμένοισιν· ἐπεὶ κ᾽ μοῦσαν ἔρω]ι
Καὶ χάρι]ας σοφίαν εἰς μίαν ἡρμόσαο [6].

Hail, Meleager, who to Love's ſoft ſtrain,
Haſt tun'd the Graces, and the Muſes train!

And in another of Agathias we read,

Χαίρε]ον ὦ γλυκερὼ κ᾽ ὁμόφρονε· σήμα]ι δ᾽ ὑμέων
Ὤφελεν ἱδρύσθαι ξωμὸς ὁμοφρυσύνης [7].

Salvete unanimi fratres! altare ſepulchro
Conſtitui veſtro debet amicitiæ.

And in another of Menander on Epicurus and Themiſtocles we read;

Χαῖρε Νεοκλείδα δίδυμον γένος· ὧν ὁ μὲν ὑμῶν
Πα]ρίδα δελοσύνας ῥύσαθ᾽, ὁ δ᾽ ἀφροσύνας [8].

[5] L. 3. c. 25. ep. 7.
[6] L. 3. c. 25. ep. 71. v. 12.
[7] L. 3. c. 3. ep. 1. v. 8.
[8] L. 3. c. 5. ep. 4.

Salvete O gemini fratres, proleſque Neocli!
Stultitiâ hic patriam liberat, ille jugo.

And in another of Agathias on the celebrated Courteſan Lais;

Ἔρπων εἰς Εφύρην τάφον ἔδρακον ἀμφιπέλευθον
Λαΐδος ἀρχαίης, ὡς τὸ χάραγμα λέγει.
Δάκρυ δ' ἐπισπείσας, χαίροις γύναι· ἐκ γὰρ ἀκούης
Οἰκ]ίρω σε ἔφην, ἣν πάρος οὐκ ἐδόμην.
Ὢ πόσον ἡϊθέων νόον ἤναχες· ἀλλ' ἴδε, λήθην
Ναίεις, ἀγλαΐην ἐν χθονὶ κα]θεμένη [9].

Laïdis antiquæ tumulos Ephyrëia propter
Mœnia conſpexi, ut litera ſculpta monet:
Tum lachrymas libans, "O ſalve femina," dixi,
Ob famam, haud viſum, lachryma noſtra datur.
O quoties juvenum torſiſti pulchra furores!
Sed ſilet in terrâ, et jam decor omnis abeſt.

And in another of Julianus;

Χαῖρέ μοι ὦ ναυηγέ· κ] εἰς ἀΐδαο περήσας
Μέμφεο μὴ πόν]ῳ κύμασιν, ἀλλ' ἀνέμοις.
Κεινοὶ μὲν σ' ἐδαμάσσαν· ἁλὸς δέ σε μείλιχον ὕδωρ
Ες χθόνα κ] πατέρων ἐξεκύλισσε τάφους [10].

I ſhall inſert the verſion of this from the Anthologia of Hieronymus Megiſerus, which was publiſhed at Francfort in 1602:

[9] L. 3. c. 12. ep. 9.

[10] L. 3. c. 22. ep. 57.

Henricus

Henricus Stephanus.

Naufrage jam valeas; et in Orci ſede memento
De ventis, non de fluctibus (oro) queri.
Te domuere illi; in terram tumuloſque paternos
Te pelagi contrà blanda revolvit aqua [11].

Aliter.

Paulus Meliſſus.

Naufrage ſalve, et ubi Stygium trajeceris amnem,
Ne pelagi fluctus, ſed reprehende notos!
Iſti te merſere; freti ſed mitior unda
Detulit in terras, ad monumenta patrum [12].

Aliter.

Paulus Stephanus.

Naufrage tu ſalve; ſed cum deſcenderis Orco,
Culpa quidem ventis, nec citò detur aquis;
Flatibus oppreſſum ventorum mitius æquor
In terram & patrum dulcia buſta vehit [13].

The Romans literally adopted the correſponding expreſſion of ſalve in their language, and applied it to the ſame melancholy occaſion. Thus Æneas in Virgil exclaims at the tomb of his father Anchiſes;

[11] Anthologia ab Hieronymo Megiſero, l. 3. c. 22. p. 296. Ed. Francofurti, 1602. [12] Id. [13] Id.

Salve

Salve ſancte parens! iterum ſalvete recepti
Nequicquam cineres, animæque umbræque paternæ [14]!

He pours the ſame affectionate ſalutation over the deceaſed Pallas, when he ſends his body to Evander:

Salve æternùm mihi, maxime Palla,
Æternùmque vale [15]!

Statius deſcribes Hetruſcus, addreſſing his departed ſire under this conſecrated form;

Salve ſupremùm, ſenior mitiſſime patrum,
Supremùmque vale [16]!

The farewell ceremony of death was thus concluded by the Ancients. "Omni munere abſoluto, ſupremùm ſalve "& vale, tanquam nunquam eos viſuri ultrà, conclama-"bant," are the words, which Alexander ab Alexandro uſes on this occaſion [17].

[14] Æn. l. 5. v. 81. Servius in his comment on this paſſage has theſe wards. Salve & Vale, ſecundum Varronem, in Logiſtoricis ſynonyma ſunt.—Unde etiam hæc mortuis dicimus; non quo eis optemus ſalutem, in quibus nulla eſſe poteſt; ſed ut ſignificemus nos ſic digredi, ut oſtendamus eos nunquam in noſtram communionem eſſe venturos.

[15] Æn. l. xi. v. 98. Here Servius makes a ſimilar comment. Varro in libris Logiſtoricis dicit: ideo mortuis ſalve & vale dici; non quòd aut valere, aut ſalvi eſſe poſſint; ſed quòd ab his recedimus, eos nunquam viſuri.

[16] Sylvæ, l. 3. ep. 3. v. 209.

[17] Geniales Dies, l. 3, c. 7. vol. i. p. 646. Ed. 1672.

Nº XLVII.

Verſe.

Πρόφρων σε χθόνιός θ' Ἑρμῆς
744. Αἴδης τε δέχοιτ'.

Courteous may Hermes and th' infernal king
788. Receive thee!

The original expreſſion implies the terreſtrial Hermes, or the Pagan Conductor of deceaſed Mortals to the infernal manſions. We learn from Diodorus Siculus the origin of this Character: he records, that Orpheus derived from Egypt, and introduced into Græce this idea of the ſoul-conducting Mercury, who brought the body of Apis, and delivered it to him, that repreſented Cerberus, according to the ancient cuſtom in that Country: hence Homer, continues he, having followed Orpheus, introduced it into his poem [1];

Ἑρμῆς δὲ ψυχὰς Κυλλήνιος ἐξεκαλεῖτο
Ἀνδρῶν μνησῆρων· ἔχε δὲ ῥάβδον μετὰ χερσὶν [2].

[1] Τὸν μὲν γὰρ ψυχοπομπὸν Ἑρμῆν καὶ τὸ παλαιὸν νόμιμον παρ' Αἰγυπτίοις ἀναγαγόντα τῇ Ἄπιδος τὸ σῶμα μέχρι τινὸς παραδιδόναι τῷ περικειμένῳ τὴν τοῦ Κερβέρου περιοπήν· τοῦ δ' Ὀρφέως τοῦτο καταδείξαντος παρὰ τοῖς Ἕλλησι τὸν Ὅμηρον ἀκολούθως τοῦτο θεῖναι καὶ τὴν ποίησιν &c. (L. 1. c. 96. vol. i. p. 108. Ed. 46.)

[2] Odyſſ: l. 24. v. 2.

Cyllenius

Cyllenius now to Pluto's dreary reign
Conveys the dead, a lamentable train [3].

Pauſanias alſo obſerves, that Mercury had the taſk, aſſigned to him by Homer, of leading the ſouls of the departed into the regions of Hades [4]. The teſtimony of theſe two Hiſtorians militates againſt the opinion of Ariſtarchus and other ancient Criticks, who rejected the twenty fourth book of the Odyſſey, as ſpurious, becauſe Homer in that place alone introduces Mercury as the Conductor of the dead. It is obvious, that Diodorus Siculus and Pauſanias were of a different opinion, ſince they refer to the teſtimony of the old Bard in this reſpect, and I know not that the Commentators on the oppoſite ſide have availed themſelves of this argument [5]. According to Diogenes Laertius, Pythagoras aſſerted, that Mercury was the Diſpenſer of Souls, and on that account he was called the Conductor and the Terreſtrial, becauſe he received them detached from their bodies [6]. Plutarch alſo mentions the terreſtrial, as well as the celeſtial

[3] Pope's Odyſſey, b. 24. v. 2.

[4] Τῷ δὲ Ἑρμῇ καὶ Ἡρακλεῖ καὶ Εἰληθυίᾳ προσέσθαι ἐξ ἑπῶν τῶν Ὁμήρου φήμη, τῷ μὲν, Διός τε αὐτὸν διάκονον εἶναι καὶ ὑπὸ τὸν Ἅδην ἄγειν τῶν ἀπογιγνομένων τὰς ψυχάς. (L. 8. c. 32. p. 667. Ed. 1696.)

[5] See the Note on Pope's Odyſſey, b. 24. v. 1. & Dacier's L'Odyſſée d'Homere. l. 24. v. 1.

[6] Τὸν δὲ Ἑρμῆν ταμιάν εἶναι τῶν ψυχῶν· καὶ διὰ τοῦτο Πομπέα λέγεσθαι, καὶ Πυλαῖον, καὶ Χθόνιον, ἐπειδήπερ ὅτος εἰσπέμπει ἀπὸ τῶν σωμάτων τὰς ψυχὰς ἀπὸ τῆς γῆς καὶ ἐκ θαλάττης. (L. 8. p. 221. Ed. 1664.)

Hermes,

Hermes [7]: And he obſerves in another paſſage, that the Argives had a cuſtom of ſacrificing to Mercury for thirty days after the loſs of a Friend, becauſe they imagined that he received the ſoul after death [8]. Æſchylus opens his Choephoræ with his addreſs to this God;

Ἑρμῆ χθόνιε, πάλρῳ ἐποπτεύων κράτη [9].

O thou, that to the regions of the dead
Beareſt thy father's high beheſts [10]!

And again in the ſequel of the play,

Ἑρμῆ χθόνιε, κηρύξας ἐμοὶ
Τοὺς γῆς ἔνερθε δαίμονας κλύειν ἐμὰς [11].

O thou, that to the realms beneath the earth
Guideſt the dead, be preſent, Mercury [12]!

Ariſtophanes in his Frogs has introduced Æſchylus, repeating the above paſſage or alluding to it in his rival conteſt with Euripides no leſs than in three different places [13]. The Chorus alſo in the Perſians of Æſchylus invokes Mercury

[7] Τῶν μὲν χθόνιος ὁ Ἑρμῆς, τῶν δὲ ἀέριος. (Vol. ii. p. 943. Ed 1620.)

[8] Τοῖς ἀποβαλοῦσί τινα συγγενῶν ἢ συνήθων, ἔθος ἐστὶ μιᾷ πέλεος εὐθὺς τῷ Ἀπόλλωνι θύειν, ἡμέραις δὲ ὕστερον τριάκοντα, τῷ Ἑρμῇ· νομίζουσι γὰρ, ὥσπερ τὰ σώματα τῶν ἀποθανόντων δέχεσθαι τὴν γῆν, οὕτω τὰς ψυχὰς τὸν Ἑρμῆν. (Quæſtiones Græcæ, vol. ii. p. 296. Id.)

[9] V. 1.

[10] Potter's Choephoræ, vol. ii. p. 139. Ed. 1779.

[11] V. 123.

[12] Potter's Choephoræ, vol. ii. p. 148. Ed. 1779.

[13] V. 1157, 1169, 1176.

with

with the Earth and Pluto, as infernal Deities, to raiſe the Ghoſt of Darius;

Ἀλλὰ χθόνιοι δαίμονες ἀγνοὶ,
Γῆ τε καὶ Ἑρμῆ, βασιλεῦ τ' ἐνέρων,
Πέμψατ' ἔνερθεν ψυχὰν ἐς φάος [14].

And you, that o'er the realms of night extend
Your ſacred ſway, thee mighty Earth, and thee
Hermes, thee chief tremendous king, whoſe throne
Awes with ſupreme dominion, I adjure [15].

We find the ſame epithet, conferred by Sophocles on Mercury in his Ajax, who thus invokes him;

Καλῶ δ' ἅμα
Πομπαῖον Ἑρμῆν χθόνιον εὖ με κοιμίσαι [16].

Thee too, great leader of departed ſouls,
Terreſtrial Hermes, thee I call, Oh! hear me [17]!

And Oedipus Coloneus, preparing for death, exclaims,

Τῇδ ὧδε τῇδε βᾶτε· τῇδε γὰρ μ' ἄγει
Ερμῆς ὁ πομπὸς, ἥ τε νερτέρα θεός [18].

Among the Hymns of Orpheus there is one addreſſed to the Ερμῆς χθόνιος, where he is thus accoſted;

[14] V. 632. Ed. 1745.
[15] Potter's Perſians, vol. ii. p. 353. Ed. 1779.
[16] V. 843.
[17] Franklin's Sophocles, v. i. p. 46. Ed. 8vo.
[18] V. 617. Ed. Johnſon.

Ὃς ψυχὰς θνητῶν καθάγεις ὑπὸ νέρθερα γαίης·
Ὃς παρὰ Περσεφόνης ἱερὸν δόμον ἀμφιπολεύεις,
Αἰνομόροις ψυχαῖς πομπὸς καθὰ γαῖαν ὑπάρχων,
Ἃς καθάγεις ὁπόταν μοίρης χρόνος εἰσαφίκηαι [19].

O thou, the leader to the realms below,
Who to the ſacred dome of Proſerpine
Doſt marſhal the departed Ghoſts, when Fate
Does ſummon them to death!

The Roman Poets, though they did not literally tranſlate the title of χθόνιος [20], ſometimes allude to this employment of Mercury.

Thus Virgil:

Tum virgam capit; hâc animas ille evocat Orco
Pallentes; alias ſub triſtia Tartara mittit [21].

And Horace in his Ode to this God thus addreſſes him;

Tu pias lætis animas reponis
Sedibus [22].

And in another paſſage he ſays,

Nigro compulerit Mercurius gregi [23].

[19] Orpheus, p. 154. Ed. 1689. Trajecti ad Rhenum.

[20] According to Cicero the infernal Mercury was the ſame with their Trophonius; for, ſpeaking of the different Gods of that name, he ſays, "Is, qui ſub terris habetur, idem Trophonius." (De Nat. Deor. l. 3. ſ. 22.)

[21] Æn. l. 4. v. 243. [22] Carm. l. 1. Od. 10. v. 18. [23] Id. Od. 24. v. 18.

We

We find in Claudian,

> Atlantis Tegeæe nepos, commune profundis
> Et ſuperis numen, qui fas per limen utrumque
> Solus habes, geminoque facis commercia mundo [24].

Lucian has ridiculed with his uſual humour this occupation. He makes Mercury complain of his inceſſant labour, ſince he was unable to ſleep at night from the neceſſity of being the Conductor of the dead to Pluto, and appearing before his tribunal [25]. He mentions in another place his marvellous wand, which he employs for the purpoſe of leading the dead [26]. There is an intereſting hiſtorical anecdote, recorded by Valerius Maximus, which illuſtrates this ſubject. He informs us, that when he was with Sextus Pompeius in the iſland Cea, he was preſent at the ceremony of an ancient Matron, who had paſſed ninety years of age, committing public ſuicide: She concluded the ſolemn rite with pouring libations to Mercury, and invoking his Deity, that he would lead her with a gentle paſſage into the beſt part of the infernal regions: She then ſwallowed the fatal potion with an eager avidity [27]. There are two Engravings,

[24] De Raptu Proſerpinæ, l. 1. v. 91.

[25] Τὸ δὲ πάντων δεινόταλον, ὅτι μηδὲ νυκτὸς καθεύδω μόνος τῶν ἄλλων, ἀλλὰ δεῖ με καὶ τότε τῷ Πλούτωνι ψυχαγωγεῖν, καὶ νεκροπομπὸν εἶναι, καὶ παρεστάναι τῷ δικαστηρίῳ. (Deor. Dial. 24. vol. i. p. 276. Ed. 1743.)

[26] Καὶ ῥάβδον τινα ποιοῦμαι θαυμασίαν τὴν δύναμιν, ᾗ ψυχαγωγεῖ, καὶ καλάγει τοὺς νεκρούς. (Id. 8. vol. i. p. 224.)

[27] Tum detuſis Mercurio deliban.entis, & invocato numine ejus, ut ſe

Engravings, inſerted in the Polymetis of Spence, where Mercury appears in this character: we ſee him in the firſt [28], which is copied from a ſepulchral lamp of Bartoli [29] ſtanding near a Ghoſt, who is ſtepping into Charon's boat; and in the ſecond [30], which is copied from Bartoli's ſepulchre of the Naſonian Family [31], we behold him preſenting a deceaſed Female of tender age to Pluto and Proſerpine.

N° XLVIII.

Verſe.

756. Πο῀ρα δ' ἐν χείρεσσι κίσσινον λαβών.

Graſping in his hand
805. A goblet wreath'd with ivy.

The Scholiaſt here remarks with propriety, that the expreſſion alludes to the κισσύβιον, or the Græcian cup [1], which derived its appellation from κισσὸς, or ivy, from which material it was made. It is twice mentioned by Homer in his Odyſſey. Ulyſſes informs us, that he preſented it to the Cyclops;

ſe placido itinere in meliorem ſedis infernæ deduceret partem, cupido hauſtu mortiferam traxit potionem. (L. 1. c 6. p 176. Ed. 1726.)

[28] Pl. 37. fig. 2. [29] P. 335. Ed. 1747.
[30] Pl. 40. fig. 2. [31] P. 282. & 335. Ed. 1747.

[1] Ἐξηγήσαλο δε τὶ ἐστὶ κισσύβιον, εἰπὼν πο῀ρα κίσσινον.

Καὶ τοτ' ἐγὼ Κύκλωπα προσηύδων ἄγχι παραστὰς,
Κισσύβιον μετὰ χερσὶν ἔχων μέλανος οἴνοιο [2].

I then approach'd him, reeking with their gore,
And held the brimming goblet foaming o'er [3].

And Eumæus beſtows it on his unknown Maſter;

Ἐν δ' ἄρα κισσυβίῳ κίρνη μελιηδέα οἶνον [4].

It is likewiſe deſcribed by Theocritus, who gives it, as a paſtoral cup, in reward for a ſong;

Καὶ βαθὺ κισσύβιον κεκλυσμένον ἁδέϊ καρῷ [5].

Here the Scholiaſt has enlarged on the derivations of the word, and has obſerved, that it probably comes from the ivy, which was the wood of ſuch veſſels [6]. The ciſſybium is alſo found among the fragments of Callimachus:

Ὀλίγῳ δ' ἤδελο κισσυβίῳ [7].

Athenæus has thrice mentioned it. "Chamælion, ſays he, "ſeems to have been ignorant, that this cup, which was "given to the Cyclops by Ulyſſes, was not ſmall; for "otherwiſe he, who was of ſo vaſt a body, could not have "been overpowered with three draughts of it [8]." He after-

[2] L. 9. v. 346.
[3] Pope's Odyſſey, b. 9. v. 407.
[4] L. iv, v. 79.
[5] Idyll. 1. v. 28.
[6] Ἴσως ἀπὸ τῆ κισσῆ, ἐξ τῆ κατισκευάζονλο τὰ πολήρια.
[7] Fragm. 109. vol. ii. p. 481. Ed. 1761.
[8] Ἀγνοεῖν ἔοικεν ὁ Χαμαιλέων, ὅτι ἔκ ἐσλὶ μικρὸν τὸ παρ' Ὁμήρῳ διδομένον τῷ Κύκλωπι ὑπ' Ὀδυσσέως κισσύβιον. οὐ γὰρ ἂν τρὶς πιὼν οὕτως καλενέχθη ὑπὸ μέθης τηλικῆτος ὑν. (L. xi. c. 2. p. 462. Ed. 1612.)

wards

wards alledges the ſame reaſon on the authority of Dionyſius the Samian [9]. In another paſſage he aſſerts, "that the "Ciſſybium was a cup with one ear according to Philemon: "but Neoptolemus of Parium, continues he, in his third "book on Words affirms, that it ſignifies in the Andromeda "of Euripides an ivy cup:

Πᾶς δὲ ποιμένων ἔρρει λεώς.
Ὁ μὲν γάλακτος κίσσινον φέρων σκύφος,
Πόνων ἀναψυκτῆρ', ὁ δ' ἀμπέλων γάνος [10].

"The ciſſybium, ſays he, is mentioned properly at a ruſ-"tick meeting, where the wooden cup is beſt adapted. "Clitarchus affirms, that the Æolians call the ſcyphus the "ciſſybium: Marſyas declares the cypellum to have been "a wooden cup. Eumolpus records, that a ſpecies of cup "was originally made of the ivy wood [11]." Hence Athenæus proceeds to cite the reſpective authorities of Homer, Nicander, and Callimachus, which, as the former has been al-

[9] Διονύσιος δὲ ὁ Σάμιος ἐν ἕκτῳ περὶ τῆ κύκλου τὸ αὐτὸ εἶδος εἶναι κισσύβιον καὶ τὸ κυμβίον. φησὶ γὰρ ὁ Ὀδυσσεὺς πληρώσας κυμβίον τῆ ἀκράτου ὤρεξε τῷ Κύκλωπι· οὐκ ἴσῖ δὲ μικρὸν τὸ διδομένον αὐτῷ κισσύβιον παρ' Ὁμήρῳ· οὐ γὰρ ἂν τρὶς τοιῶν μέγιστος ὢν τὸ σῶμα ταχέως ἂν ὑπὸ τῆς μέθης καλεπέχθη. (Id. c. 2. p. 481.)

[10] Κισσύβιον· τὸ μόναλον ποτήριον· Φιλήμων. Νεοπτόλεμος δ' ὁ Παριανὸς ἐν τρίτῳ Γλωσσῶν τὸν κίσσινον ποτήριον σημαίνειν παρ' Εὐριπίδῃ ἐν Ἀνδρομέδᾳ, &c. Τὸ γὰρ κισσύβιον φησὶ λέγεσθαι ἐπὶ συνόδῳ ἀγροικῆς, ἔνθα προσήκει μάλισῖα τὸ ξύλινον ποτήριον· Κλείταρχος δε φησῖν Αἰολεῖς τὸν σκύφον κισσύβιον καλεῖν. Μαρσύας δε κύπελλον καὶ τὸ ξύλινον ποτήριον· Εὔμολπος δὲ γένος ποτηρίου ἴσως φησὶ κατ' ἀρχὰς ἐκ κισσίνου καλασκευασθὲν ξύλου. (Athenæus, l. xi. c. 7. p. 477.)

[11] See Euripides, vol. ii. p. 450. Ed. Barnes.

ready here inſerted, and the teſtimonies of the two latter are ſubjoined by Macrobius in the following paſſage, extracted from him, I ſhall here omit. "There are many Au-
"thors, ſays he, in the Saturnalia, who have ſpoke of the
"ciſſybium [12], beſides Homer, who relates, that Ulyſſes gave
"this cup to the Cyclops; and ſome are inclined to believe,
"that it was a wooden cup conſtructed from the ivy:
"Thus ſays Nicander the Colophonian in the firſt book of
"his Ætolicks, that at the ſacrifices of the Didymæan Ju-
"piter they make libations with the leaves of ivy, whence
"ancient cups are called ciſſybia: Callimachus alſo, conti-
"nues hè, mentions this cup;

Καὶ γὰρ ὁ Θρηϊκίην μὲν ἀπήναλο χανδὸν ἄμυσλιν
Σωροποτεῖν [13], ὀλίγω δ' ἥδελο κισσυβίῳ.

"But thoſe, who ſuppoſe the ciſſybium to have been thus
"called, as a cup made of ivy, ſeem to rely on the autho-
"rity of Euripides in his Andromeda:" Here he cites the ſame paſſage, as Athenæus, whom he has not only imitated,

[12] Ciſſybii autem, ut de Homero taceam qui hoc poculum Cyclopi ab Ulyſſe datum memorat, multi faciunt mentionem; voluntque nonnulli propriè ciſſybium ligneum eſſe poculum ex ederâ, id eſt, κισσῦ; & Nicander quidem Colophonius in primo Ætolicon ſic ait: Ἐν τῇ ἱεροποιῇ τῶ Διδυμαίῳ Διὸς κισσῦ σπονδοποιέονλαι πελάλοισιν· ὅθεν τὰ ἀρχαῖα ἐκπώμαλα κισσύβια φωνέαλαι. Sed & Callimachus meminit hujus poculi &c. Qui autem ciſſybium ex ederâ factum poculum οἱονεὶ κίσσινον dici arbitrantur, Euripidis auctoritate niti videntur, qui in Andromedâ ſic ait, &c. (Saturn. l. 5 c. 21. p. 521. Ed. 1670.) It ought to be σπονδοποιέονλαι, as in Athenæus.

[13] It ought to be Ζωροπολεῖν, as in Athenæus.

but

but copied in this account. It is remarkable however, that both theſe Authors have overlooked another correſponding teſtimony in Euripides, who makes his Cyclops in the drama of that name uſe a capacious goblet of ivy;

Σκῦφός τε κισσοῦ ωαρέθετ', εἰς εὖρος τριῶν
Πήχεων, ξάθος τε τεσσάρων ἐφαίνετο [14].

We may add, that Heſychius defines κισσίβιον to be a cup formed of ivy wood [15]. Hence it will appear from the preceding inveſtigation, that the Engliſh verſion of this paſſage in the Alceſtis by Mr. Potter is inaccurate, ſince the cup, to which the Poet alludes, was not "wreathed with ivy," but conſtructed from it.

[14] V. 389.

[15] Κισσίβιον τὸ ἐκ κισσίνου ξύλου ποτήριον. (Vox κισσίβιον.)

Nº XLIX.

Verſe.

Πίνει μελαίνης μητρὸς εὔζωρον μέθυ,
Ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλὸξ
759. Οἶνος.

And quaff'd it off
807. Untemper'd, till the glowing wine inflam'd him.

The free indulgence of unmixed wine at the Græcian banquets was a peculiar compliment conferred on Gueſts of diſtinguiſhed eminence. Thus Achilles honours the Ambaſſadours of Agamemnon in the Iliad, and commands Patroclus to pour a purer bowl;

Ζωρότερον τε κέραιρε [1].

The law of Athens forbade the uſe of wine, untempered with water, except a taſte alone in honour of the ἀγαθὸς θεὸς, or the propitious God, at the concluſion of the entertainment [2]. Hercules is here painted in conformity with his ancient Character. A golden φιάλη, or cup, was conſtantly

[1] L. 9. v. 203.

[2] Καὶ θεσμὸν ἔθετο προσφέρεσθαι μετὰ τὰ σῖτα ἄκρατον μόνον ὅσον γεύσασθαι, δεῖγμα τῆς δυνάμεως τοῦ ἀγαθοῦ θεοῦ. (Athenæus. l. 2. c. 2. p. 38. Ed. 1612.)

ſuſ-

ſuſpended at the belt of this hero, as we read in Herodotus [3]. He was ſometimes repreſented in a reeling attitude by the old Artiſts with a cup annexed, according to the teſtimony of Macrobius. Not only, ſays he, becauſe Hercules [4] is recorded attached to wine, but he is hiſtorically ſaid to have ſailed over a large tract of Ocean in a poculum. This remark is a comment on a line in the Æneid, where Evander holds a cup in his right hand at a feſtival of Hercules;

Et ſacer implevit dextram ſcyphus [5].

Hence Macrobius proceeds to cite Ephippus in ſupport of this bibacious quality of Hercules in the following verſes of his Buſiris [6].

Οὐκ οἶσθα μ' ὄνλα, ϖῳὸς θεῶν, Τιρύνθιον
Ἀργεῖον; οἱ μεθύονλες ἀεὶ τὰς μάχας
Πάσας μάχονλαι· τοιγαρῶν φεύγω σ' ἀεί.

It is an anecdote, continues he, little known, that near Heraclea there was a nation, called Cylicrani, who derived their

[3] Τὸν ζωστῆρα ἔχονλα ἐπ' ἄκρης τῆς συμβολῆς φιάλην χρυσέην. (L. 4. c. 10.)

[4] Herculem verò fictores veteres non ſine cauſâ cum poculo fecerunt & nonnunquam caſabundum & ebrium; non ſolum quod is heros bibax fuiſſe perhibetur, ſed etiam quòd antiqua hiſtoria eſt Herculem poculo tanquam navigio ventis immenſa maria transiſſe. (Saturn, l. 5. c. 21. p. 522. Ed. 1670.)

[5] L. 8. v. 278.

[6] Multibibum heroa iſtum fuiſſe, ut taceam quæ vulgò nota ſunt, illud non obſcurum argumentum eſt, quod Ephippus in Buſiride inducit Herculem ſic loquentem, &c. (Saturn, l. 5. c. 21. p 522. Ed. 1670.)

appellation from his κύλικος, or cup [7]. Athenæus has related theſe circumſtances with ſome variation. He tells us, that Polemon deduced the name of the Cylicrani from their ſhoulders being marked with the image of a cup [8]. He imputes the fabled voyage of Hercules over the Ocean in a cup to his love for large goblets, and has preſerved a fragment of Steſichorus, where the hero is ſaid to have emptied a veſſel of three flagons [9];

Σκυφίον δὲ λαβὼν δέπας ἔμμεθρον ὡς τριγαληνὸν
Πῖεν ἐπισχόμενος.

The σκύφος Ἡρακλεωτικὸν, or Herculean cup, is alſo mentioned in the Excerpta of Athenæus, inſerted by Caſaubon in his commentary [10]. We alſo learn from the ſame Author, that Matris and Caucalus, who compoſed panegyricks on Hercules, reported him to have triumphed over Lepreus a celebrated Champion at a drinking match [11]. Other Hiſtorians have alluded to facts, illuſtrating this renowned quality. Alexander is recorded by Quintus Curtius to have dedicated a golden cratera and thirty pateræ to the

[7] Eſt etiam hiſtoria non adeò notiſſima nationem quandam hominum fuiſſe prope Heracleam ab Hercule conſtitutam Cylicranorum compoſito nomine ἀπὸ τῦ κύλικος. (Id)

[8] Μεγάλοις ἔχαιρε πωλήριοις ὁ ἥρως, διὰ τὸ μέγεθος παίζοντες οἱ ποιηταὶ καὶ συγγραφεῖς πλεῖν αὐτὸν ἐν πωληρίῳ ἐμυθολόγησαν. (L. xi. c. 5. p. 469. Id.)

[9] Στησίχορος δὲ τὸ παρὰ Φόλῳ τῷ Κενταύρῳ πωλήριον σκυφίον δέπας καλεῖ ἐν ἴσῳ τῷ σκυφοειδὲς, λέγει δὲ ἐπὶ τοῦ Ηρακλέους, (L. xi. c. 14. p. 499. Id.)

[10] L xi. c. 4. p. 786. Ed. 1612.

[11] Μάτρις δὲ ἐν τῷ τῦ Ηρακλέους ἐγκωμίῳ καὶ εἰς πολυποσίαν φησὶ τὸν Ἡρακλέα προκληθῆναι ὑπὸ τῦ Λεπρέως, καὶ πάλιν νικηθῆναι· τὰ αὐτὰ ἱστορεῖ καὶ ὁ Χιὸς ῥήτωρ Καύκαλος ἐν τῷ τῦ Ἡρακλέους ἐγκωμίῳ. (L. 10. c. 1. p. 412. Ed. 1612.)

Tyrian

Tyrian Hercules, which we muſt ſuppoſe to have been acceptable preſents to this Pagan Demigod [12]. This monarch, according to Plutarch, was repreſented by ſome Authors to have derived his fatal malady from an intemperate indulgence in the bowl of Hercules [13]. The Cynick Aſtydames in Lucian, when he holds a vaſt goblet of pure wine at a banquet [14], is compared to Hercules in Pholus's picture [15]: When he afterwards quaffs it, he addreſſes his companion, pledging him under the auſpices of this hero in theſe words:

Προπίνω σοι, ὦ Κλεανθί, Ἡρακλέης ἀρχηγέτης [16].

In the Anthologia are two epigrams on the ſtatue of Hercules intoxicated:

Οὗτος ὁ νῦν ὕπνῳ βεβαρημένος ἠδὲ κυπέλλῳ,
Κενταύρης νήφων ἀνοβαρεὶς ὄλεσεν [17].
Οὗτος ὁ παν δαμάτωρ, ὁ παρ ἀνδράσι δωδεκάεθλος
Μελπόμενος, κραιπνῆς εἵνεκεν ἠνορέης,

[12] Herculi Tyrio ex auro crateram cum triginta pateris dicavit. (L. 4. c. 33.)

[13] Οὔτε σκύφον Ἡρακλέους ἐκπιὼν; ἀλλὰ ταῦτα τινὲς ᾠόηλο δεῖν γράφειν. (Alex. Vita, vol. iv. p. 97. Ed. Bryan.)

[14] Τῷ παιδὶ νεύσας εὐμεγέθη σκύφον ἀναδῦναι αὐτῷ, ζωρότερον ἐγχέαιλα. (Tom. iii. p. 428. Ed. 1743.)

[15] Ἔχων ἅμα τὸν σκύφον ἐν τῇ δεξιᾷ, οἷος ὁ παρὰ τῷ Φόλῳ Ἡρακλῆς ὑπὸ τῶν γραφέων δείκνυται. (Id.)

[16] Id. p. 430. [17] L. 4. c. 8. ep. 12.

Οἰνοβαρὴς μεθ' ἁδεῖτα μεθυσφαλὲς ἴχνος ἐλίσσων
Νικηθεὶς ἀπαλῷ λυσιμελεῖ βρομίῳ [18].

We meet with ſeveral ancient Gems, that exhibit the figure of the Hercules Bibax with his cup. There is one in the Auguſtini Collection [19], another in that by Picart and Stoſch [20], and a third may be ſeen in the Marlborough Cabinet [21]. Spenſe in his Polymetis has not only engraved two Plates of this Character [22], but has given an elegant illuſtration of it with an hiſtorick account of a remarkable figure of this Hercules, that had run through a ſeries of the higheſt fortunes, as deſcribed by Statius [23].

[18] Id. ep. 13.

[19] Pl. 8. Ed. 1694.

[20] Amſt. 1724.

[21] N° 32.

[22] Pl. 19. Fig. 4. See alſo the Ornamental Pieces in p. 135. Ed. 1747.

[23] Dial. 9. p. 126. Id.

N° L.

Verſe.

788. Εὔφραινε σαυτὸν, πῖνε.

841. Bid pleaſure welcome, drink!

It is curious how the following teſtimonies correſpond in ſentiment and language with this Epicurean advice of Hercules. We learn from Strabo [1], Plutarch [2], Arrian [3], and Athenæus [4], that on the tomb of Sardanapalus were engraved theſe words, Ἔσθιε, πῖνε, παῖζε. Agathias in an Epigram, inſerted in the Anthologia, on Sardanapalus has thus expreſſed it;

Τόσσ' ἔχω, ὅσσ' ἔφαγον, καὶ ἐφύβρισα, καὶ μετ' ἔρωτος
Τέρπν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια κεῖνα λέλειπται.
Ἡ δὲ σοφὴ βιότοιο παραίνεσις ἀνθρώποισι [5].

[1] L. 14. p. 988. Ed. 1707.
[2] Vol. ii. p. 356. Ed. 1620.
[3] De Exped. Alexan. l. 2. p. 91. Ed. 1668.
[4] L. 8. c. 7. p. 530. Ed. 1612.
[5] L. 3. c. 7. ep. 2. v. 5.

Na-

Οἰνοβαρὴς μελαὶ δαῖτα μεθυσφαλὲς ἴχνος ἐλίσσων
Νικηθεὶς ἀπαλῷ λυσιμελεῖ βρομίῳ [18].

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[20] Amſt. 1724.

[21] N° 32.

[22] Pl. 19. Fig. 4. See alſo the Ornamental Pieces in p. 135. Ed. 1747.

[23] Dial. 9. p. 126. Id.

No L.

Verſe.

788. Εὔφραινε σαυτὸν, πῖνε.

841, Bid pleaſure welcome, drink!

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Ἡ δὲ σοφὴ βιότοιο παραίνεσις ἀνθρώποισι [5].

[1] L. 14. p. 988. Ed. 1707.
[2] Vol. ii. p. 356. Ed. 1620.
[3] De Exped. Alexan. l. 2. p. 91. Ed. 1668.
[4] L. 8. c. 7. p. 530. Ed. 1612.
[5] L. 3. c. 7. ep. 2. v. 5.

Na-

Natalis Comes.

Hæc habeo, quæ edi, quæque exſaturata libido
Hauſit; at illa manent cuncta & præclara relicta:
Hoc ſapiens vitæ mortalibus eſt documentum [6].

The philoſophy of the voluptuous rich Man in the Goſpel of St. Luke is alſo couched in a ſimilar form: Καὶ ἐρῶ τῇ ψυχῇ μου, ψυχὴ, ἔχεις πολλὰ ἀγαθὰ κείμενα εἰς ἔτη πολλὰ, ἀναπαύου, φάγε, πίε, εὐφραίνου. "And I will ſay to my "Soul, Soul, thou haſt much goods laid up for many years; "take thine eaſe, eat, drink, and be merry [7]." St. Paul likewiſe, reaſoning on the ſuppoſed idea, that there is no reſurrection of the dead, exclaims, Φάγωμεν καὶ πίωμεν, αὔριον γὰρ ἀποθνήσκομεν. "Let us eat and drink, for to-"morrow we die [8]."

[6] Cited from the Anthologia of Hieronymus Megiſerus, l. 3. c. 7. vol. ii. p. 192. Ed. 1602.

[7] C. 12. v. 19.

[8] Corinthians, b. i. c. xv. v. 32.

N° LI.

Verſe.

798. Μεθορμιεῖ σε τῶιτυλος ἐμπέσων σκύφῳ.

851. The circling bowl will waft thy ſpirits to bliſs.

The Scholiaſt here defines τῶίτυλος to imply the frequent rotation of the cup [1]; but we learn from Heſychius, that it conveys the idea of ſound, ſuch as the noiſe of waves, or the clamour of Mariners [2]. Thus Æſchylus uſes it in his "Seven againſt Thebes:"

Ἀλλα γόον, ὦ φίλαι, κατ' οὖρον
Ἔρεσσετ', ἀμφὶ κραῖ τώμπιμον χερῶν
Πίτυλον, ὃς αἰὲν δ' Ἀχέροντ' ἀμείβεται [3].

Together ſmite your high-rais'd hands,
The ſullen ſound attemper'd to the ſtrain,
That with many a diſmal note
Accompanies the ſable boat,
Slow as it ſails on Acheron's dull ſtream [4].

[1] Ἡ συνεχὴς φορὰ τῶ πωλητηρίω.

[2] Ψόφοις τῶν ὑδάτων· οἱ δε ναυτικοὶ, τὸ πρὸς κέλευσμα ἐλάσαι· (Vox πιτύλοις.)

[3] V. 862. Ed. 1745.

[4] Potter's Æſchylus, vol. i. p. 238. Ed. 1779.

Here

Here the Scholiaſt has declared its proper ſignification to be the ſound from the oars of the Rowers [5]. Hence we may fairly collect, that the τύπτυλος in this paſſage of the Alceſtis is deſigned by a metaphor to expreſs the claſh echoed from the revolving cups: But the Poet has probably couched under it a concealed alluſion to a Græcian Cuſtom, practiſed at their banquets, and called the Κότταβος. We find the identical term, adopted by Euripides, in the Fragments of his Pliſthenes;

Πολὺς δὲ κοσσάβων ἀραγμὸς Κύπριδος
Προσῳδὸν ἀχεῖ μέλος ἐν δόμοισιν [6].

And again in the Fragments of his Oeneus;

Πυκνοῖς δ' ἔβαλλον Βακχίᾳ τοξεύμασιν
Κάρα γέροντος· τὸν βάλλοντα δὲ στέφειν
Ἐγὼ τεταύγμην, ἆθλα κότταβον διδές [7].

Both theſe paſſages have been preſerved by Athenæus, who has illuſtrated this convivial Game with a variety of curious erudition in the opening of the laſt book of his Deipnoſophiſts [8]. The learned Meurſius in his treatiſe "De Ludis "Græcorum" under the article Κοτταβισμὸς has alſo collected with his uſual elaborate induſtry the ancient evidence on this ſubject [9], from whom Archbiſhop Potter in his Archæologia Græca has derived the few materials, which

[5] Καὶ ἐστὶ κυρίως ὁ ἀπὸ τῶν ἐρεσσομένων κωπίων γινόμενος θόρυβος. (On v. 862.)
[6] V. 9. Ed. Barnes, p. 489. [7] V. 23. Id. p. 485.
[8] L. 15. c. 1. 2. p. 665, 666. Ed. 1612.
[9] P. 28. Ed. Lug. Bat. 1625.

he

he has inſerted on this Cuſtom [10]. I ſhall refer the Reader to theſe Authors, and here inſert only the two following paſſages, which they have both overlooked. Xenophon in his Græcian Hiſtory has thus deſcribed the death of Theramenes: Ἐπεί γε ἀποθνήσκειν ἀναγκαζόμενος τὸ κώνειον ἔπιε, τὸ λειπόμενον ἔφασαν ἀποκοτταβίσαντα εἰπεῖν αὐτὸν, Κριτίᾳ τοῦτ' ἔστω τῷ καλῷ [11]. Cicero in his Tuſculan Queſtions has tranſlated this anecdote in the following words: Theramenes, cum conjectus in carcerem triginta juſſu Tyrannorum venenum ut ſitiens obduxiſſet, reliquum ſic e poculo ejecit, ut id reſonaret; quo ſonitu reddito arridens, Propino, inquit, hoc pulchro Critiæ, qui in eum fuit teterrimus: Græci enim in conviviis ſolent nominare cui poculum tradituri ſint [12].

[10] B. iv. c. 20. vol. ii. p. 405 & 406. Ed. 1728.

[11] L. 2. p. 270. Ed. 1625.

[12] L. 1. c. 10.

N° LII.

Verſe.

Ὀρθὴν τραφ' οἶμον, ἣ 'πὶ Λάρισσαν φέρει,
836. Τύμβον καλύψει ξεσθὸν ἐκ τροασθίου.

Right in the way, that to Lariſſa leads,
893. Without the city wilt thou find her tomb.

Here we may obſerve the Græcian Cuſtom of placing the monuments of the Dead near the publick roads, and not in the city or the ſuburbs. Thus the Chorus in the ſequel of this play pronounces the tomb of Alceſtis "an object of "veneration for Travellers;"

Τιμάσθω σέβας ἐμπόρων [1].

In the Rheſus of our Poet Hector commands the deceaſed to be buried near the highway;

Νεκρὸς
Θάπτειν κελεύειν λεωφόρους τρὸς ἑλλοπάς [2].

We read in Theocritus a correſponding alluſion;

Κὔπω τὰν μεσάταν ὁδὸν ἄνυμες, οὐδὲ τὸ σᾶμα
Ἀμῶν τῶ Βρασίλα καλεφαίνεθο [3].

[1] V. 999. [2] V. 881. [3] Idyll. 7. v. 11.

Hence

Hence Virgil too has made his Shepherd meaſure the diſtance of the road by the ſepulchre of Bianor;

Hinc adeò media eſt nobis via, namque ſepulchrum
Incipit apparere Bianoris [4].

In an Epigram of the Anthologia on Phidis's tomb we find the ſtone called

Ἀ παροδῖτις [5].

And in another the monument of the famous Courteſan Lais appears to have been placed in the highway to Ephyre:

Ἕρπων εἰς Ἔφύρην τάφον ἔδρακον ἀμφικέλευθον
Λαΐδος ἀρχαίης, ὡς τὸ χάραγμα λέγει [6].

Pauſanias ſpeaks of this tomb of Lais, as ſituated in a Grove of cypreſſes before Corinth, called Craneum [7]. He alſo deſcribes the monument of the Cynick Diogenes, as placed near the gate of the City of Corinth among others [8]: And he tells us, that the common Athenians are buried near the road leading to the Academy [9]. Even Sulpicius could not obtain permiſſion to inter his Colleague Marcellus, who was killed at Athens, within that city; becauſe it was an unprecedented act conferred on any one, and contrary to

[4] Ecl. 9. v. 60. [5] L. 3. c. 12. ep. 19. v. 1. [6] L. 3. c. 12. ep. 9. v. 2.

[7] Πρὸ δὲ τῆς πόλεως κυπαρίσσων ἔσλιν ἄλσος ὀνομαζόμενον Κράνειον· ἐνταῦθα τάφος Λαΐδος. (L. 2. c. 2. p. 115. Ed. 1696.)

[8] Ἀνιοῦσι δὲ ἐς Κόρινθον καὶ ἄλλα ἐσλι καλὰ τὴν ὁδὸν μνήματα, καὶ πρὸς τῇ πυλῇ Διογένης τέθαπται ὁ Σινωπεὺς, ὃν κύνα ἐπίκλησιν καλοῦσιν Ἕλληνες. (Id.)

[9] Οἱ δὲ ἄλλοι καλὰ τὴν ὁδὸν κεῖνται τὴν ἐς Ακαδημίαν. (L. 1. c. 29. p. 71. Id.)

the eſtabliſhed religion of the country. " Ab Athenienſibus, " locum ſepulturæ intrà urbem ut darent, impetrare non " potui, quòd religione ſe impediri dicerent, neque tamen " id anteà cuiquam conceſſerant [10]." Their Ceramicus, which was appropriated as a receptacle for thoſe Citizens who expired in battle, was placed in the Προάστειον, or Suburbs of the City, as we learn from Thucydides [11]. The induſtrious Kirchman has collected in his treatiſe " De Funeribus Romanorum" an account of the Romans, who are recorded by the Ancients to have been buried on the Appian and other publick ways of Italy [12]. We are informed by Varro of the excellent leſſon, deſigned to be conveyed by this ancient practice, in theſe words: " Sic monumenta, " quæ in ſepulchris: & ideò ſecundùm viam, quò præte- " reuntes admoneant & ſe fuiſſe & illos eſſe mortales [13]." The Cuſtom ſtill ſubſiſts among the Turks and modern Græcians. On both ſides of the way from Scutari Tavernier ſaw nothing but fair ſepulchres with their pyramids, and in the progreſs of his journey he counted above twenty church-yards: They bury near the highway, ſays he, believing, that the Travellers pray for the ſouls of the deceaſed [14]. According to Monſieur Guys, " Les tombeaux des

[10] Ciceronis Epiſt. Famil. l. 4. ep. 12.

[11] Τιθέασιν οὖν ἐς τὸ δημόσιον σῆμα, ὁ ἐστὶν ἐπὶ τῷ καλλίστου προαστείου τῆς πόλεως, καὶ ἀεὶ ἐν αὐτῷ θάπτουσι τοὺς ἐκ τῶν πολέμων. (L. 2. c. 34.)

[12] L. 2. c. 22. p. 284. Ed. 1605.

[13] De Ling. Latin. l. 5. p. 53. Ed. 1585.

[14] Travels, vol. i. p. 3 & 4. Ed. London, 1684.

" Grecs

"Grecs ſont ſitués, comme ceux des Turcs, & des autres "Peuples de l' Orient, ſur le chemin des villes & des "villages [15]."

N° LIII.

Verſe.

Κρεῖσσον ἐδὲν Ἀνάγκας
966. Εὗρον.

Yet never could my ſearching mind
1023. Ought, like Neceſſity, reſiſtleſs find.

It was a favourite ſentiment of the Græcian Philoſophers and Poets, that Neceſſity was the moſt invincible of all things. Stobæus aſſerts, that Thales, being aſked, "What "was ſtrongeſt," replied "Neceſſity, ſince ſhe conquers "all [1]." Diogenes Laertius aſſigns to him the ſame opinion [2]. We learn alſo from Stobæus, that Parmenides, De-

[15] Voyage Littéraire de la Grece, tom. i. lett. 19. p. 300. Ed. 1776.

[1] Θάλης ἐρωτηθείς τι ἰσχυρόταλον, εἶπεν, ἀνάγκη· κρατεῖ γὰρ πάντων· (Eclogæ Phyſicæ, l. 1. p. 10. Ed. 1575.)

[2] Ἰσχυρόταλον ἀνάγκη· κρατεῖ γὰρ πάντων. (L. 1. p. 9. Ed. 1664.)

mocritus, and Leucippus all maintained the omnipotence of Neceſſity, and her identity with Fate [3]. He has likewiſe preſerved the following fragments of dramatick Authors on this ſubject. From the Telephus of Moſchion;

Πρὸς τὴν ἀνάγκην πάνλα τ' ἄλλ' ἔστ' ἀσθενῆ.
Ἀνάγκη δ' ἠδὲ θεοὶ μάχονλαι [4].
Ὁσία δ' Ἀνάγκη πολεμικωλάτη θεός.
Οὐδεὶς ἀνάγκης μεῖζον' ἰσχύει νόμος [5].

All with Neceſſity compared is week.
Not e'en the Gods can combat with her pow'r.
She is a ſacred and moſt warlike Goddeſs.
No law is ſtronger than Neceſſity.

Stobæus proceeds to cite this paſſage of the Alceſtis, and then ſubjoins the following verſes from other Græcian plays. In the Mercury of Philetas;

Ἰσχυρὰ γὰρ ἐπικρατεῖ ἀνδρὸς ἀνάγκη,
Ἥρ' οὐ δ' ἀθανάτους ὑποδείδιεν, ὅι τ' ἐν ὀλύμπῳ
Ἔκλοσθεν καλεπῶν ἀχέων οἴκους ἐκάμοντο [6].

For man is conquer'd by Neceſſity,
Who fears not e'en the Gods; but far from cares
They fix their manſions on Olympus high.

[3] Παρμενίδου καὶ Δημοκρίτου· οὗτοι πάνλα κατ' ἀνάγκην· τὴν δ' αὐτὴν εἶναι εἱμαρμένην· Λευκίππου· πάνλα κατ' ἀνάγκην· (Eclogæ Phyſicæ, l. 1. p. 10. Ed. 1575.)

[4] This hemiſtich is given by Diogenes Laertius to Pittacus. (L. 1. p. 19 Ed. 1664.) And by Suidas to Simonides. (Vox Σιμωνίδης.)

[5] Id. [6] Id.

In

In the Thyeſtes of Sophocles;

Πρὸς τὴν Ἀνάγκην οὐδ' Ἄρης ἀνθίσταται [7].

Not Mars can combat with Neceſſity.

In the Didymi of Euripides;

Τὸ τῆς Ἀνάγκης οὐ λέγειν ὅσον ζύγον [8].

No words can ſpeak thy yoke, Neceſſity.

Thus far has Stobæus illuſtrated this ſubject, who might have added the following paſſages. Æſchylus in his Prometheus pronounces,

Τὸ τῆς Ἀνάγκης ἔστ' ἀδήριτον σθένος [9].

How vain
To ſtruggle with Neceſſity's ſtrong pow'r [10]!

Euripides declares in his Helena,

Δεινῆς ἀνάγκης οὐδὲν ἰσχύει τολέον [11].

Nothing is ſtronger than Neceſſity [12].

Callimachus aſſerts,

Ἀναγκαίη μεγάλη θεός [13].

[7] Id.
[8] Id. See alſo Euripides, p. 464. Ed. Barnes.
[9] V. 105.
[10] Potter's Æſchylus, vol. i. p. 16. Ed. 1779.
[11] V. 521.
[12] Potter's Helena, v. 562.
[13] Hym. in Delum, v. 122.

Among the fragments of Philemon we find,

Δεῖλοι βασιλέων εἰσὶν. ὁ δε βασιλεὺς θεῶν,
Ο θεὸς Ανάγκης [14].

It is remarkable, that Stobæus ſhould have overlooked this ſentiment of Philemon in his Eclogæ Phyſicæ, from which the other paſſages are extracted, ſince he inſerts it in his collection of Apophthegms [15]. Grotius has thus tranſlated it;

Reges ſuperſtant ſubditis: Dii Regibus,
Neceſſitas Diis [16].

Horace had undoubtedly this paſſage in contemplation, when he compoſed the Ode where we read theſe lines;

Regum timendorum in proprios greges;
Reges in ipſos imperium eſt Jovis [17].

And then after a few intervening ideas he adds, though the beauty of the original climax is weakened by the delay and expreſſion of the Roman Poet,

Æquâ lege Neceſſitas
Sortitur inſignes et imos [18].

This Goddeſs is a favourite with him, ſince he mentions her in two Odes, where he aſſigns the ſame inſtruments of appendage and correſponding epithets;

[14] Philem. Reliquiæ, p. 306. Ed. 1709.
[15] Sermo: 60. p. 381. Ed. 1549.
[16] Cited from the Note of Spanheim on Callimachus's Hymn to Delos, v. 122. tom. ii. p. 480. Ed. 1761.
[17] Carm. l. 3. od. 1. v. 6. [18] Id. v. 15.

Te

Te ſemper anteit ſæva Neceſſitas
Clavos trabales et cuneos manu
Geſtans aenâ, &c. [19].

Si figit adamantinos
Summis verticibus
Clavos, non animum metu,
Non mortis laqueis expedies caput [20].

Spenſe in his Polymetis [21] has ingeniouſly conjectured, that the abovementioned deſcriptions do not, as ſome Criticks have imagined, allude to engines of puniſhment, but are ſymbolical of the firm, ſolid, and irreſiſtible power of this Pagan Goddeſs. He might have confirmed his idea by an appeal to the frequent paſſages of the Græcian Poets ſupporting this interpretation. A Figure of Neceſſity is inſerted in his Work [22], and may be alſo ſeen in Montfaucon [23].

[19] Carm. l. 1. od. 35. v. 20. [20] Carm. l. 3. od. 24. v. 8.

[21] Dial. 10. p. 151 & 152. Ed. 1747. [22] Pl. 25. Fig. 5.

[23] Part. Pl. 197. 2.

Nº LIV.

Verſe.

Οὐδέ τι φάρμακον
Θρήσσαις ἐν σανίσι, τὰς
Ορφεία κατέγραψε
969. Γῆρυς·

No herb of ſovereign pow'r to ſave,
Whoſe virtues Orpheus joy'd to trace,
1026. And wrote them in the rolls of Thrace.

The original expreſſion literally implies, "that the voice "has written," which is a harſhneſs of language, that ſeldom occurs in Euripides. Buchanan has avoided it in his poetical verſion by tranſlating γῆρυς into manus, which the word will not bear, though the ſenſe requires it.

Hanc contrà medicamina
Docti nec dedit Orphei
Threſſis in tabulis manus [1].

And alſo Grotius;

Nil contrà medicamina
Proſunt, quæ Rhodopeiis

[1] Tragœdiæ Selectæ, p. 207. H. Stephen. 1567.

Inſcripſit

Inſcripſit tabulis ſagax
Facundi manus Orphëi [2].

We may collect from this paſſage of the Alceſtis, that the Thracian tables of Orpheus contained a ſyſtem of medical knowledge: They were kept on Mount Hæmus, as we are informed by the Scholiaſt on the Hecuba of our Poet [3]: Hence we find in Martial the epithet "Orphean," applied to this mountain;

Venit ab Orpheo cultor Rhodopeïus Hæmo [4].

And Pomponius Mela includes it with Rhodope, and Orbelos among the places celebrated for the initiations of Orpheus [5]. The Author of the Argonautick Poem, publiſhed under the name of Orpheus, makes him aſſert, that he had diſcloſed remedies to Mankind;

Θνητοῖς ἀνθρώποισιν ἄκη [6].

Thus among the various talents, poſſeſſed by this eminent Character, Pauſanias mentions his knowledge in the reme-

[2] Cited from the Note of Barnes on this paſſage.

[3] Οἱ δὲ περὶ τὸν Αἷμον· ἔ εἰσὶ καὶ Ὀρφέως ἐν σανίσιν ἀναγραφαὶ περὶ ἃν φησιν ἐν Ἀλκήστιδι, &c. (On. v. 1267.)

[4] Spectacul: l. 1. ep. 3. v. 3.

[5] Hæmon & Rhodopen & Orbelon ſacris Liberi patris & cœtu Mænadum Orpheo primum initiante celebratos. (L. 2. c. 2.)

[6] V. xi.

dies of diſeaſes [7]. The fable of Eurydice's recovery from Hell is reſolved by Tzetzes into the phyſical ſkill of her Huſband, who prolonged her life, and reſcued her for a time from the grave by thoſe enchantments and variety of knowledge, with which he was endowed ;

Ταῖς ἐπῳδαῖς αἷς οἶδε,
Καὶ ἀγχινοίᾳ, μούσῃ τε, καὶ τῇ πολυμαθείᾳ [8].

Thus Plutarch aſſerts, that Hercules, being a Phyſician, is reported to have preſerved Alceſtis from imminent danger of death for the ſake of Admetus [9].

[7] Νόσων τε ἰάματα. (L. 9. c. 30. p. 768. Ed. 1696.)

[8] Chiliad. 1. 54. (Poetæ Græci Veteres. Vol. ii. p. 303. Ed. 1614.)

[9] Λέγεται δὲ καὶ τὴν Ἄλκησιν ἰατρικὸς ὢν ἀπεγγωσμένην σῶσαι τῷ Ἀδμήτῳ χαριζόμενος. (Amatorius, vol. ii. p. 761. Ed. 1620.)

N° LV.

Verſe.

1067. Θολοῖ δὲ καρδίαν.

1140. This wounds my heart.

This metaphor, as the Scholiaſt obſerves, is derived from the atramentous liquor of the cuttle fiſh. As that blackens the water, ſo does grief envelop with its gloom the heart of Admetus. I find the ſame metaphor in Dion Caſſius, who had this paſſage of Euripides in contemplation, as will appear from my next Note, where he cites a moral ſentence of our Poet, though he does not mention his name: Ὅταν δὲ δὴ πάθημά τι τὴν ψυχὴν καταλάβῃ, θολοῦται καὶ σκοτοῦται [1]. "When any misfortune invades the ſoul, it is obſcured and "darkened." The Ancients were perfectly acquainted with the curious property of this aquatick animal: We find it mentioned by Ariſtotle [2], Pliny [3], Ælian [4], Plutarch [5], and Athenæus [6]: But the moſt beautiful deſcription occurs in the

[1] L. 38. p. 78. Ed. 1591.

[2] Hiſt. Animal. l. 9. c. 37. vol. ii. p. 436. Ed. 1639.

[3] Nat. Hiſt. l. 9. c. 29. ſect. 45. [4] De Nat. Animal. l. 1. c. 34.

[5] De Sagacitate Animal. vol. ii. p. 978. Ed. 1620: & De his qui ſerò a numine puniuntur. p. 565. Id. [6] L. 7. c. 21. p. 323. Ed. 1612.

Halieuticks

Halieuticks of Oppian, which I ſhall ſubjoin in the original, and in the elegant verſion of the Engliſh Tranſlator, Jones.

Σηπίαι αὖ τοιῇσι δολοφροσύνῃσι μέλονται·
Ἔστι τις ἐν μήκωσι θόλος κείνῃσι πεπηγὼς
Κυάνεος, πίσσης δνοφερώτερος, ἄχλυος ὑγρῆς
Φάρμακον ἀπροΐοπτον, ὅ τε σφίσιν ἄλκαρ ὀλέθρου
Ἐνρέφεται· τὰς δ' εὖτ' ἂν ἕλῃ φόβος, αὐτίκα κείνου
Ὀρφναίας ῥαθάμιγγας ἀνήμεσαν· ἀμφὶ δὲ πόντον
Πάντα πέριξ ἐμίηνε καὶ ἠμάλδυνε κέλευθα
Ἰχὼρ ἀχλυόεις, ἀνὰ δ' ἔτραπε πᾶσαν ὀπωπήν.
Αἱ δὲ δι' αἰθαλόεντος ἄφαρ φεύγουσι πόροιο
Ῥηϊδίως καὶ φῶτα καὶ εἰπόθι φέρτερον ἰχθύν [7].

The endanger'd Cuttle thus evades his fears,
And native hoards of fluid ſafety wears.
A pitchy ink peculiar glands ſupply,
Whoſe ſhades the ſharpeſt beams of light defy.
Purſued he bids the ſable fountains flow,
And wrapt in clouds eludes the impending foe.
The Fiſh retreats unſeen, while ſelf-born night
With pious ſhade befriends her parents flight [8].

There is alſo a deſcription of the Sepia in that Latin Poem, intitled Halieuticon, which is printed among the Works of Ovid:

Sepia tarda fugæ, tenui cum forte ſub undâ
Deprenſa eſt, jam jamque manus timet illa rapaces,
Inficiens æquor nigrum vomit ore cruorem [9].

[7] L. 3. v. 165. [8] Jones's Oppian, b. 3. v. 220.
[9] V. 20. tom. i. p. 751. Ed. 1702.

N° LVI.

Verſe.

1078. Ῥᾷον παραινεῖν, ἢ παθόντα καρτερεῖν.

1151. How eaſy to adviſe, but hard to bear!

This natural ſentiment, ſo congenial to the human mind, is to be found in different Authors, who cannot be ſuſpected of deriving it from each other, where there is no verbal imitation or tranſlation of expreſſion. It may be traced to Æſchylus, whoſe Prometheus exclaims,

Ἐλαφρὸν, ὅστις πημάτων ἔξω πόδα
Ἔχει, παραινεῖν νουθετεῖν τε τὸς κακῶς
Πράσσοντας [1].

How eaſy, when the foot is not entangled
In miſery's thorny maze, to give monitions
And precepts to th' afflicted [2].

And Euripides again repeats it in his Hercules Furens;

Σύ γ', ἐκτὸς ὢν γε συμφορᾶς, με νουθετεῖς [3].

Thou, from misfortunes free, canſt counſel me [4].

[1] Prometheus, v. 265. Ed. 1745.
[2] Potter's Æſchylus, vol. i. p. 26. Ed. 1779.
[3] V. 1249. [4] Potter's Hercules, v. 1342.

Here

Here the Cambridge Editor in his Note, as on this paſſage alſo of the Alceſtis, obſerves, that Dion Caſſius has borrowed this remark from Euripides, ſince we find in him, Ῥᾴον παραινέσαι ἑτέροις ἐστὶν, ἢ αὐτὸν παθόντα καρτερῆσαι [5]. "It "is eaſier to adviſe others, than endure our own ſufferings." The Hiſtorian does not mention the name of our Poet, but only declares, ὅθεν πῃ πάνυ καλῶς εἴρηται [6], "That it is ſome- "where well ſaid." Barnes has likewiſe ſubjoined the following paſſages from Terence and Ovid, which had before been cited by Stanley in his Comment on the Prometheus of Æſchylus:

Facilè omnes, quum valemus, recta conſilia ægrotis damus. Tu, ſi hic ſis, aliter ſentias [7].

How readily do men at eaſe preſcribe
To thoſe who're ſick at heart! diſtreſt like me
You would not talk thus [8].

Hei mihi quam facile eſt, quamvis hoc contigit omnes,
Alterius luctu fortia verba loqui [9]!

Alas! how eaſy in another's pain
To counſel grief, and talk in lofty ſtrain!

[5] L. 38. p. 78. Ed. 1591. [6] Id. [7] Andria, A. ii. ſ. 1. v. 10.
[8] Colman's Terence, vol. i. p. 29. Ed. 1768. [9] Eleg. in Druſum.

N° LVII.

Verſe.

1080. Ἔγνωκα κἀὐτὸς, ἀλλ' ἔρως τις μ' ἐξάγει.

1153. I know it, but I am in love with grief.

The Scholiaſt has with judgment and taſte explained this paſſage to imply ἔρως τῦ θρηνεῖν, or the love of grief. This ſentiment may be traced to Homer, who repreſents Menelaus in the Odyſſey uttering theſe words, when he reflects on the Græcian heroes killed before Troy;

Ἄλλοτε μὲν τε γόῳ φρένα τέρπομαι [1].

Still in ſoft intervals of pleaſing woe,
Regardful of the friendly dues I owe,
I to the glorious dead for ever dear
Indulge the tribute of a grateful tear [2].

And Penelope in the ſequel of that poem alſo aſſerts, that ſhe is delighted with daily lamentation;

Ἤματα μὲν γὰρ τέρπομ' ὀδυρομένη γοάωσα [3].

[1] Odyſſ. l. 4. v. 102. [2] Pope's Odyſſey, b. 4. v. 130.
[3] L. 19. v. 513.

When

When Ulyſſes endeavours to embrace the Shade of his mother Anticlea in the Infernal regions, he exclaims;

Ἀμφοτέρω κρυεροῖο τεθαρπώμεσθα γόοιο [4].

And Achilles adopts the ſame expreſſion, when he ſpeaks to his Myrmidons to beſtow funereal honours on Patroclus.

Ὀλοοῖο τεθαρπώμεσθα γόοιο [5].

Pope has loſt the beauty, when he tranſlates it,

To glut our rage of grief [6].

The Cornelia of Lucan, mourning for Pompey, preſents a ſimilar picture of woe indulging itſelf;

Sævumque arctè complexa dolorem
Perfruitur lachrymis, et amat pro conjuge luctum [7].

There lonely left at leiſure to complain
She hugs her ſorrows, and enjoys her pain;
Still with freſh tears the living grief would feed,
And fondly loves it in her Huſband's ſtead [8]!

Shakeſpeare wantons with his luxuriant fancy on a ſimilar occaſion, where he repreſents the forlorn Conſtance bewailing her Arthur:

King Philip.

You are as fond of grief, as of your child.

[4] Id. l. xi. v. 211. [5] Il. l. 23. v. 10. [6] Pope's Iliad, b. 23. v. 14.
[7] L. 9. v. 112. [8] Rowe's Pharſalia, b. 9. v. 187.

Conſtance

Conſtance.

Grief fills the room up of my abſent child,
Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts;
Stuffs out his vacant garments with his form;
Then have I reaſon to be fond of grief [9].

In the Nouvelle Heloïſe of Rouſſeau there is a correſponding ſentiment, attached to Julie after the loſs of her mother, who is thus deſcribed by her female friend: "Cette ame "tendre craint toujours de ne pas s'affliger aſſez, & c'eſt "une ſorte de plaiſir pour elle d'ajouter au ſentiment de "ſes peines tout ce qui peut les aigrir [10]." "This tender "ſoul is always fearful, leſt ſhe ſhould not afflict herſelf "enough; and it is a ſort of pleaſure for her to add to the "feelings of her misfortunes every thing which can tend to "aggravate them."

It is a noble pleaſure to compare ſuch delightful ſentiments of admired Authors, who have copied genuine Nature in different countries and æras of the world. Hence we are enabled to derive our knowledge of moral philoſophy with greater certainty, and to inveſtigate the fineſt feelings

[9] King John, act iii. ſc. 4. vol. v. p. 78. Ed. Johnſon and Steevens, 1778.

[10] Tom. ii. Troiſieme Partie. Lett. 7.

of the human mind with more undoubted ſucceſs. It is perhaps this love of woe, ſo congenial to the elegant frame, that is the real fountain of that exalted ſenſation we derive from the contemplation of Tragedy: The exerciſe of thoſe tender paſſions, with which we are endowed, is always pleaſant even in fictitious ſubjects. There is an exquiſite tear, which rejoices to be drawn from the eye by the art of the dramatick Poet. We then ſympathize with Æneas, when he beheld the cataſtrophe of Priam, painted on the walls of Carthage, and are diſpoſed to exclaim in the beautiful language of Virgil,

Sunt lachrymæ rerum, & mentem mortalia tangunt [11].

[11] Æn. l. 1. v. 462.

N° LVIII.

Verſe.

1128. Οὐ ψυχαγωγὸν τόνδ' ἑποιήσω ξένον.

1202. Make not thy friend one who evokes the dead.

We are informed by the Scholiaſt on this paſſage, that the ψυχαγωγοὶ were Sorcerers in Theſſaly, thus denominated from evoking the Dead by expiations and enchantments. Theſe (ſays he) were ſent for by the Spartans, when the Ghoſt of Pauſanias troubled the Paſſengers to the temple of Minerva Chalciœcos [1], as Plutarch records in his "Home-"rick Inquiries [2]." No treatiſe of that Author, now extant, bears this title; but the anecdote occurs in his Diſſertation "On thoſe who are at laſt puniſhed by the divine ven-"geance [3]:" He there relates, that when the Spartans were

[1] Pauſanias was there killed. (See his Life by Cornelius Nepos, 4. p. 83. Ed. 1728.)

[2] Ψυχαγωγοί τινες γόητες ἐν Θετταλίᾳ ὕτω καλέμενοι, οἵ τινες καθαρμοῖς τισὶ καὶ γοητείαις τὰ εἴδωλα ἐπάγουσί τε καὶ ἐξάγουσιν· ὃς καὶ Λάκωνες μεταπέμψαντο, ἡνίκα τῷ Παυσανίᾳ εἴδωλον ἐξετάραξε τοὺς προσιόντας τῷ ναῷ τῆς χαλκιοίκου, ὡς ἱστορεῖ Πλούταρχος ἐν ταῖς Ὁμερικαῖς μελέταις.

[3] Περὶ τῶν ὑπὸ τοῦ θείου βραδέως τιμωρουμένων.

informed by an Oracle to propitiate the Soul of Pauſanias, they ſent for ſome ψυχαγωγοὶ, or Evokers, from Italy, who having ſacrificed drew the ſpirit from the temple [4]. We may pronounce, that the word, "Italy" in the printed text is an error for "Theſſaly," the celebrated region of Pagan incantation; and it is obvious, that the Scholiaſt of Euripides ſo read it. Plutarch has annexed another hiſtorical remark to the above mentioned anecdote: He tells us, that Callondas, having killed the poet Archilochus, was enjoined by the Oracle to repair to the habitation of Tettix, that he might there expiate his crime by appeaſing the Ghoſt of Archilochus. That place was called Tænarus, for it was reported, that Tettix the Cretan, coming there with his navy, landed and built a city near a ψυχοπομπεῖον [5]. This word is defined by H. Stephens in his Theſaurus to denote a place appropriated either for the diſmiſſion of departed Spirits, or for the evocation of them [6]. Plutarch in the ſame treatiſe has alſo recorded another ſtory, regarding Pauſanias on this

[4] Ὁμοίως δὲ καὶ Σπαρτιάταις χρησθὲν ἱλάσασθαι τὴν Παυσανίου ψυχὴν, ἐξ Ἰταλίας μεταπεμφθέντες οἱ ψυχαγωγοὶ, καὶ θύσαντες ἀπεσπάσαντο τοῦ ἱεροῦ τὸ εἴδωλον. (Vol. ii. p. 560. Ed. 1620.)

[5] Ὁ γὰρ ἀποκτείνας ἐν τῇ μάχῃ τὸν Ἀρχιλόχον ἐκαλεῖτο Καλλώνδης—ἐκελεύσθη πορευθεὶς ἐπὶ τὴν τοῦ Τέττιγος οἴκησιν ἱλάσασθαι τὴν τοῦ Ἀρχιλόχου ψυχήν· τοῦτο δ' ἦν ὁ Ταίναρος. ἐκεῖ γάρ φασιν ἐλθόντα μετὰ στόλου Τέττιγα τὸν Κρῆτα πόλιν κτίσαι, καὶ καλοικῆσαι παρὰ τὸ ψυχοπομπεῖον· (Id.)

[6] Locus, ex quo animæ defunctorum ad inferos deducuntur: vel etiam in quo ex inferis ſedibus evocantur & interrogantur de rebus futuris. (Tom. iv. p. 751.)

ſubject;

ſubject [7]; but as he has again related it in his "Life of "Cymon" in a more intereſting manner, I will tranſcribe the fact from the laſt place: "While Pauſanias reſided at "Byzantium, he ſolicited the connexion of a young Maiden "of noble birth, called Cleonice. Her Parents were intimidated from the fear of his tyranny to abandon their "Daughter to his embraces. The Virgin implored, that "the light might be extinguiſhed, before ſhe entered the "chamber: She then ſilently advanced, while Pauſanias was "aſleep, to the couch in the dark. It happened unfortunately, that, ſtumbling upon the lamp, ſhe overturned it. "Pauſanias, ſtartled with the noiſe, aroſe, and imagining, "that an Enemy was advancing, he drew his poniard, and "killed Cleonice. After this event he was unable to enjoy "any repoſe, ſince the Spirit of the Maid, nightly viſiting "him in his ſleep, indignantly uttered this heroick line;

Στεῖχε δίκης ἄσσον· μάλα τοὶ κακὸν ἀνδράσιν ὕβρις [8].

Juſtitiam

[7] Vol. ii. p. 555. Ed. 1620.

[8] Xylander has erroneouſly rendered this line by the Latin verſion;

Tu cole juſtitiam, teque atque alios manet ultor.

Vol. i. p. 482. Ed. 1620.

But in Plutarch's Moral Works, where it again occurs, he tranſlates it,

Perge ad ſupplicium; valdè eſt damnoſa libido.

Vol. ii. p. 555. Id.

Juſtitiam expecta, ſacrumque accede tribunal!
Maxima damna homini dedit effrænata libido.

Go, and from Juſtice wait the fatal blow,
For impious Luſt ſhall ever find her foe.

" Pauſanias, terrified by this Viſion, fled from Byzantium, " and retired to a νεκυομαντεῖον, or oracle of the dead, at He- " raclea. There, evoking the ſoul of Cleonice, he depre- " cated her reſentment, and ſhe appearing thus addreſſed " him: Thou, arrived at Sparta, ſhalt be inſtantly releaſed " from thy miſery. I imagine, that ſhe alluded under this " dark expreſſion to his approaching cataſtrophe. This " event is related by many Authors [9]." Of all theſe there is no

Our Editor, Bryan, in Plutarch's Lives gives it thus;

I properè ad pœnam; dat maxima damna libido.

Vol. iii. p. 114. Ed. 1723.

Monſieur Dacier thus renders it: " Marche devant le tribunal de la " Juſtice, qui punit les forfaits, & qui t'attend: l'inſolence eſt enfin fu- " neſte aux hommes." He obſerves with judgment in his Note, " C'eſt " à mon avis le veritable ſens de ce mot στεῖχε Δίκης ἄσσον, & non pas " marche dans la juſtice, comme on l'a cru; Δίκη eſt ici la Juſtice ven- " gereſſe des forfaits." (Les Vies des Hommes Illuſtres de Plutarque, tom. iv. p. 400. Ed. 1735.) Both my Latin and Engliſh Verſion corre- ſponds to this idea.

[9] Λέγεται δὲ παρθένον τινὰ Βυζαντίαν ἐπιφανῶν γονέων, ὄνομα Κλεονίκην, ἐπ' αἰσχύνῃ τῷ Παυσανίᾳ μεταπεμπομένῳ τὰς μὲν γονεῖς ὑπ' ἀνάγκης καὶ φόβῳ προέσθαι τὴν παῖδα· τὴν δὲ τῶν περὶ τῷ δωματίῳ δεηθεῖσαν ἀνέλεσθαι τὸ φῶς διὰ σκότους καὶ σιωπῆς τῇ κλίνῃ προσιᾶσαν, ἤδη τῷ Παυσανίᾳ καθεύδοντος, ἐμπεσεῖν καὶ ἀναιρέψαι τὸ λυχνίον ἄκρῳσαι·

no other come down to us, except Pauſanias, who wrote the deſcription of Græce, that has preſerved this ſtory beſides Plutarch. That Geographer in his Laconicks is more conciſe in his account, and differs in no other article from the Biographer than in the place, where he repreſents the Spartan to have fled: This, inſtead of Heraclea, he calls Phygalea in Arcadia [10]. It is remarkable, that Cornelius Nepos, who wrote the life of Pauſanias, ſhould have omitted to inſert this curious anecdote. There is alſo in Plutarch a fourth ſtory, related by him on this curious ſubject. "Elyſius, ſays "he, the Terinæan, who was a man of the firſt condition "for his eſtate and virtue, having ſuddenly loſt his only ſon "and heir without any apparent cauſe, entertained a violent "ſuſpicion that he was poiſoned. Not knowing how he "ſhould come to the truth of it, he had recourſe to a ψυχο-"μαντεῖον, or an oracle for conſulting the dead; having there "ſacrificed, as enjoined by the law, he ſlept in the place,

ἄκουσαν· τὸν δὲ ὑπὸ τῷ ψόφῳ ταραχθέντα καὶ σπασάμενον τὸ παρακείμενον ἐγχειρίδιον, ὥς τινος ἐπ' αὐτὸν ἐχθρῷ βαδίζοντος, παλάξαι καὶ καλαβαλεῖν τὴν παρθένον· ἐκ δὲ τῆς πληγῆς ἀποθανοῦσαν αὐτὴν, ἐκ ἐᾶν τὸν Παυσανίαν ἡσυχάζειν, ἀλλὰ νύκλωρ εἴδωλον αὐτῷ φοιλῶσαν εἰς τὸν ὕπνον ὀργῇ λέγειν τόδε τὸ ἧρῳον, Στεῖχε δίκης ἄσσον· μαλὰ τοι κακὸν ἀνδράσιν ὕβρις· ὁ δ' ἐμπεσὼν τῷ Βυζαντίῳ, καὶ τῷ φάσματι ταρατλόμενος, ὡ λέγεται, καὶ φυγὼν πρὸς τὸ νεκυομαντεῖον εἰς Ἡράκλειαν, καὶ τὴν ψυχὴν ἀνακαλούμενος τῆς Κλεονίκης παρῃτεῖτο τὴν ὀργήν· ἡ δ' εἰς ὄψιν ἐλθοῦσα ταχέως ἔφη παύσεσθαι τῶν κακῶν αὐτὸν ἐν Σπάρτῃ γενόμενον· αἰνιττομένη, ὡς ἔοικε, τὸν μέλλοντα αὐτῷ τελευτήν· ταῦτα μὲν ὖν ὑπὸ πολλῶν ἱστόρηται· (Plutarchi Vitæ, vol. iii. p. 114. Ed. Bryan, 1723.)

[10] Καὶ δὴ ἐς Φυγαλείαν ἐλθόντι τὴν Ἀρκάδων παρὰ τοὺς ψυχαγωγούς· (L. 2. c. 17. p. 253. Ed. 1695.)

" and ſaw this viſion. His Father appeared to him, with " whom he converſed concerning his ſon, and earneſtly im- " plored him to aſſiſt in diſcovering the cauſe of his death: " I am come, replied the Ghoſt, for that very purpoſe; " but hear from himſelf what he hath brought thee, and " thou wilt then underſtand the cauſe of all thy ſorrow. " He then pointed to a young man, who ſtrongly reſembled " his ſon both in age and ſtature, and who being aſked " what he was, anſwered, " I am the Genius of thy Son:" " At the ſame time he reached out a book to him, which " Elyſius unfolding diſcovered theſe lines [11];

Ἦρυ νήπιε ἠλίθιοι φρένες ἀνδρῶν,
Εὐθύνοος κεῖται μοιριδίῳ θανάτῳ,
Οὐκ ἦν γὰρ ζώειν καλὸν αὐτῷ, ὅτε γονεῦσι.

It is evident, that the firſt of theſe verſes, which ought to be an hexameter, is corrupt. Xylander has thus amended it;

[11] Τὰ δὲ περὶ τὸν Ἰταλὸν Εὐθύνοον τοιαῦτά φασι γενέσθαι· εἶναι μὲν γὰρ αὐτὸν Ἡλίσιον παῖδα τῷ Τερινάιου, τῶν ἐκεῖ πρώτου καὶ ἀρείῃ καὶ πλούτῳ καὶ δόξῃ, τελευτῆσαι δ' ἐξαπίνης αἰτίᾳ τινὶ ἀδήλῳ· τὸν οὖν Ἡλίσιον εἰσελθεῖν, ὅπερ ἴσως κἀν ἄλλον εἴσηλθε, μὴ ποτ' εἴη φαρμάκοις ἀπολωλώς· (τοῦτο γὰρ εἶναι μόνον αὐτῷ ἐπ' οὐσίᾳ πολλῇ καὶ χρήμασιν) ἀποροῦντα δὲ ὅτῳ τρόπῳ βάσανον λάβοι τούτων ἀφίκεσθαι ἐπὶ τι ψυχομαντεῖον· προθυσάμενον δὲ, ὡς νόμος, ἐγκοιμᾶσθαι, καὶ ἰδεῖν ὄψιν τοιάνδε· δόξαι παραγένεσθαι τὸν παῖδα τῷ ἑαυτοῦ· ἰδόντα δὲ διεξέρχεσθαι πρὸς αὐτὸν περὶ τῆς τύχης καὶ τὸν υἱὸν, καὶ ἀνιᾶσθαι τε καὶ δεῖσθαι συνεξευρεῖν τὸν αἴτιον τοῦ θανάτου, καὶ τὸν, ἐπὶ τούτῳ ἥκω, φάναι· ἀλλὰ δέξαι παρὰ τοῦδε ἅ σοι φέρει· ἐκ γὰρ τούτων ἅπαντ' εἴσῃ ὧν περὶ λυπῇ· εἶναι δ' ὃν ἐσήμαινε νεανίσκον ἑπόμενον αὐτῷ ἐμφερῆ τε τῷ υἱῷ καὶ τὰ τοῦ χρόνου τε καὶ τὰ τῆς ἡλικίας ἐγγύς· ἔρεσθαι οὖν ὅστις εἴη, καὶ τὸν φάναι, δαίμων τοῦ υἱέως σου· καὶ οὕτω δὴ ὀρέξαι οἱ γραμματίδιον· ἀνειλήσαντα οὖν αὐτὸ ἰδεῖν ἐγγεγραμμένα τριὰ ταῦτα. &c. (De Conſol. ad Apollon. vol. ii. p. 109. Ed. 1620.)

Ἦ που

Ἦ που ἔασιν νήπιαι Ἠλύσιε φρένες ἀνδρῶν [12].

I propoſe the following correction;

Ἦ που ἠλίθιοι φρένες ἀνδρῶν νήπιε εἰσίν.

Cicero in the firſt book of his Tuſculan Queſtions has tranſmitted the ſame anecdote on the authority of Crantor, and has annexed his own Latin verſion in hexameter metre; "Simile quiddam eſt in conſolatione Crantoris; ait enim "Terinæum quendam Eliſium, cum graviter filii mortem "mœreret, veniſſe in Pſychomantium, quærentem quæ "fuiſſet tantæ calamitatis cauſa; huic in tabellis tres hu-"juſmodi verſiculos datos:

Ignaris homines in vitâ mentibus errant:
Euthynous potitur fatorum munere letho.
Sic fuit utilius finiri ipſique tibique [13].

This is not the only paſſage of the Roman Orator, where an alluſion is made to a ſimilar Oracle: he tells us in his firſt treatiſe on Divination, that Appius was accuſtomed to have recourſe to this ſuperſtitious cuſtom: "Nunc illa teſtabor "non me ſortilegos, neque eos, qui quæſtûs cauſâ hariolen-"tur, ne Pſychomantia quidem, quibus Appius amicus tuus "uti ſolebat, agnoſcere [14]:" And he charges Vatinius in his

[12] See his Annotations, p. 5. vol. ii. Id. [13] C. 48. [14] C. 58.

Oration

Oration againſt him with evoking departed Spirits [15]. We learn from Herodotus, that Periander, Tyrant of Corinth, ſent Meſſengers to the Theſprotians upon the river Acheron to conſult his wife Meliſſa deceaſed at a νεκυομαντήϊον, or oracle of the dead, concerning a treaſure of ſome Gueſt depoſited by her: Meliſſa appearing refuſed to make any diſcovery at firſt; but being afterwards pacified, when her huſband ſent again to inquire, the Phantom named the place, where ſhe had concealed it [16]. Strabo obſerves, that among the Perſians there were Magi and Prophets of the dead [17]. He likewiſe mentions an Oracle of the dead at Aornus [18]. This is minutely deſcribed by Maximus Tyrius in the following words: "Near a lake called Aornus, in that part of Italy "which has the appellation of Magna Græcia, there is a "prophetick cave, whoſe Miniſters are ψυχαγωγοὶ, or "Evokers of the dead, deriving their title from their em-"ployment. Whoever has occaſion to viſit it, after having "prayed, offered victims, and poured libations, calls up

[15] Quæ te tanta pravitas mentis tenuerit, qui tantus furor, ut cum inaudita, ac nefaria ſacra ſuſceperis cum inferorum animas elicere. (C. 6.)

[16] Πέμψαι γὰρ οἱ ἐς Θεσπρωτοὺς ἐπ' Ἀχέροντα ποταμὸν ἀγγέλους ἐπὶ τὸ νεκυομαντήϊον παρακαταθήκης περιξεινικῆς ὅτε σημανέειν ἔφη ἡ Μέλισσα ἐπιφανεῖσα—ταῦτα δὲ οἱ ποιήσαντι, ϗ τὸ δεύτερον πέμψαντι ἔφραζε τὸ εἴδωλον τὸ Μελίσσης ἐς τὸν καλέεται χῶρον τῷ ξείνῳ τὴν παρακαταθήκην. (L. 5. c. 92.)

[17] Παρὰ δὲ τοῖς Πέρσαις οἱ Μάγοι ϗ Νεκυομάντεις. (L. 16. p. 1106. Ed. 1707.)

[18] Καὶ νεκυομαντεῖον τὸ ἐν τῷ Ἄορνῳ. (L. 1. p. 46. Id.)

"the ſoul of his father or any friend he may deſire: Then "a Spirit ariſes, whoſe form is obſcure and ambiguous, "but endowed with voice and divination. Having an- "ſwered the object, for which he was ſummoned, he diſ- "appears. Homer ſeems in my opinion to have known "this Oracle, and to have conducted his Ulyſſes hither, "though he has taken the poetick liberty to have changed "the place and tranſported it beyond our Ocean. Theſe "things are certainly true, for ſome of them even to this "day remain in their original ſtate, and evident traces of "the worſhip and religion in others yet exiſt. No man "dares conſider them as abſurd or extravagant, or even "doubts of them; but each Individual, attaching his faith "to preſcription from time, goes to conſult the oracle, be- "lieves what he hears, and embracing the evidence aug- "ments his veneration [19]. Now it appears from Suidas,

[19] Ἡ δέ πω τῆς Ἰταλίας κατὰ τὴν μεγάλην Ἑλλάδα περὶ λίμνην Ἄορνον ὕτω καλυμένην μαντεῖον ἄντρον, καὶ θεραπευτῆρες τῷ ἄντρῳ ἄνδρες ψυχαγωγοὶ, ὕτως ὀνομαζόμενοι ἐκ τοῦ ἔργου· ἐνταῦθα ὁ δεόμενος ἀφικόμενος, εὐξάμενος, ἐνεγκὼν σφάγια, χεάμενος χοὰς, ἀνεκαλεῖτο ψυχὴν, ὁτουδὴ τῶν παλέρων ἢ φίλων· καὶ αὐτῷ ἀπήντα εἴδωλον, ἀμυδρὸν μὲν καὶ ἰδεῖν ἀμφισβητήσιμον, φθεγκτικὸν δὲ καὶ μαντικόν· καὶ συγγενόμενον, ὑπὲρ ὧν ἐδεῖτο, ἀπηλλάττετο· τοῦτό μοι δοκεῖ τὸ μαντεῖον καὶ Ὅμηρος γνὺς προσθεὶς τῷ Ὀδυσσεῖ τὴν ἐπ' αὐτῷ ὁδὸν, ἐκποίσαι τὸ χωρίον ποιητικῶς μάλα τῆς καθ' ἡμᾶς θαλάττης· Ἔτι δὲ ταῦτα ἀληθῆ ὡς περ ἐστὶ, καὶ γὰρ σώζεται καὶ νῦν, τὰ μὲν, αὐτὰ ἐκεῖνα οἷα ἦν, τῶν δὲ ἴχνη σαφῆ ἐκλέλειπται τῆς περὶ αὐτὸ θεραπείας τε καὶ κομιδῆς, θαυμαστὸν δὲ εἰ ταῦτα μὲν ἁπάντων ἡγεῖται ἄτοπα τέ εἶναι καὶ ἔξω τρόπου, οὐδεὶς οὐδὲ ἀμφισβητεῖ περὶ αὐτῶν, ἀλλὰ τὴν πίστιν παραδὺς τῷ χρόνῳ ἕκαστος πανεύεται, καὶ ἀκούσας διαπιστεύει, καὶ πιστεύσας χρῆται, καὶ χρησάμενος τιμᾷ. (Diſſertat. 26. p. 266. Ed. 1703.)

that

that Maximus Tyrius the Philoſopher, who wrote the diſſertation, from which this account is extracted, lived at Rome in the reign of the Emperour Commodus [20]: And this Lexicographer has aſſerted, that this Roman Monarch himſelf raiſed the Ghoſt of his own Father Antoninus [21]. The printed text indeed inverts the expreſſion, and makes Antoninus bring up his Father Commodus; but Kuſter in his Note and Edition rightly obſerves, that it muſt be an error, ſince it revolts againſt the known fact of Hiſtory [22]. Commodus was himſelf evoked after his death by his ſon Antoninus Caracalla: This we learn from Dion Caſſius, who tells us, that this Emperour was terribly perſecuted with the viſions of his father and brother who appeared armed with ſwords. He evoked many Souls as a remedy for this diſeaſe, particularly that of his father Commodus, who alone of all the Spirits anſwered him in theſe words, Βαῖνε δίκης ἄσσον, "Go and meet Juſtice!" An imperfect hemiſtich, which followed, implies, "that he harboured a dire malady in a latent part, Κρυφίοισι τόποισιν ἔχω δυσαλθέα νοῦσον [23]. Suidas refers

[20] Μάξιμος Τύριος φιλόσοφος διέτριψε δὲ ἐν Ῥώμῃ ἐπὶ Κομόδου. (Vox Μάξιμος.)

[21] Ἐψυχαγώγησε δὲ καὶ Ἀντωνῖνος ὁ Ρωμαίων βασιλεὺς περὶ Κομμόδου τοῦ παιδὸς αὐτοῦ. (Vox ψυχαγωγεῖ.)

[22] Imo, inverſo potius ordine ſcribendum, ἐψυγάγωγησε δὲ καὶ Κομμόδος ὁ Ῥωμαίων βασιλεὺς περὶ Ἀντωνίνου τοῦ παιδὸς αὐτοῦ. Commodum enim filium fuiſſe M. Antonini Philoſophi, ex hiſtoriâ ſatis notum eſt. (Vol. iii. p. 710. Ed. 1705.)

[23] Ἐνόσει δὲ καὶ τῇ ψυχῇ πικροῖς τισι φαντάσμασι, καὶ πολλάκις γε καὶ ἐλαύνεσθαι ὑπό τε τοῦ παιδὸς ὑπό τε τοῦ ἀδελφοῦ ξιφηρῶν ἐδόκει· καὶ διὰ ταῦτα ἐψυχάγωγησι μὲν

refers to the following paſſage of Ariſtophanes, where Socrates is repreſented in the Comedy of the Birds as an Evoker of the dead, which I ſhall cite from the original Author more fully than he has done. The Chorus in a Strophe of ſix lines thus aſſerts;

Πρὸς δὲ τοῖσι Σκιάποσι λί-
μνη τὶς ἔστ' ἄλβ[ος, ᾧ
Ψυχαγωγεῖ Σωκράτης.
Ἔνθα κ᾽ Πείσανδρος ἦλθεν,
Δεόμενος Ψυχὴν ἰδεῖν, ἢ
Ζῶν]' ἐκεῖνον ὡρούλιπεν[24].

Here Socrates is charged with raiſing the Souls at the impure lake of Sciapodes, where Piſander went, as a Supplicant, to contemplate his own ſoul, which had abandoned him while alive. The Scholiaſt obſerves, that this Piſander was a Coward[25]; conſequently the Poet thus burleſques both him and the Philoſopher under this ſarcaſtick ridicule. The Chorus in the correſponding Antiſtrophe then ſubjoins;

Σφάγι' ἔχων κάμηλον,
Ἀμνόν τιν', ἧς λαιμὲς τεμών,
Ὥσπερ Ὀδυσσεὺς ἀπῆλθεν,
Κᾆτ' ἀνῆλθ' αὐτῷ κάτωθεν,

μὲν ὅπως τινὰ ἄκεσιν αὐτῶν λάβῃ, ἄλλας τέ τινας καὶ τὴν τοῦ παιδὸς τοῦ τε Κομμόδου ψυχήν· εἶπε δ' οὖν οὐδεὶς αὐτῷ οὐδὲν πλὴν τοῦ Κομμόδου· ἔφη γὰρ ταῦτα. &c. (L. 37. vol. ii. p. 1301. Ed. 1750.)

[24] V. 1557. [25] Οὗτος δειλὸς ἦν· (On v. 1555. Ed. 1707.)

Πρὸς

Πρὸς τὸ λαῖμα τῆς καμήλε,
Χαιρέφων ἡ Νύκτερις [26].

This implies, that Piſander, having ſacrificed a camel, deſcended like Ulyſſes, and there uproſe Chærephon as a Bat. This trait of ſatire is levelled againſt Homer, and an Athenian Philoſopher of the age, who is compared to the bird of night, ſince neither of them, ſays the Scholiaſt, is viſible in the day [27]. If we return to Suidas, we ſhall there find, what the Reader will be aſtoniſhed to meet, a ſerious receipt for raiſing a Ghoſt, which we muſt take on his own credit, ſince he does not mention his authority. "For evok-
"ing Souls, ſays he, they practiſe ſome ſtratagems. When
"they advance to the places, where the ceremony is to be
"performed to bring up the Souls required, they reſort to
"the ſpot, where the Perſons died: This they do not
"immediately find, but inveſtigate it in this manner: ſeiz-
"ing a black ram by either horn or its fore feet, they lead
"it about erect on its hinder legs. The animal very
"chearfully obeys its Conductor: when it arrives, where
"he or ſhe is buried, it falls down of its own accord. They
"then remove the ram from his ſituation in order to conceal
"it, and with various ſacrifices and incantations they re-
"volve round the place, converſe with the Spirits, and

[26] V. 1563.

[27] Ἐπεὶ οὔτε νύκτερις ἡμέρας, οὔτε οἱ φιλόσοφοι φαίνονται· καταδεδυκότες γὰρ φιλοσοφοῦσι· (On v. 1563.)

"inquire

"inquire into the cauſe of their indignation [28]." The Author of the Etymologicon Magnum has given a definition under the word ψυχαγωγία, "as implying a place, where "the Prophets raiſe the Souls of departed Perſons, and pro-"phecy by them [29]." Pauſanias [30] and Cælius Rhodiginus [31], ſpeaking of Orpheus, both aſſert, "that ſome Perſons ſup-"poſed after the death of his Wife he retired to Aornon in "the region of Theſprotia, where there was formerly an "oracle of the dead; when he believed to have evoked the "Soul of Eurydice, and that he ſhould recover her, he

[28] Περὶ ψυχαγωγίας· Γοητείας τινὰς ποιοῦσιν ἐς τοὺς νεκρούς· ἐπὰν γὰρ ἐς τὰ χωρία ἀφίκωνται, ὅθεν ἄγειν ἐστὶ τὰς ψυχὰς, ἃς ποθοῦσιν οἱ δεόμενοι, ἀφικνοῦνται, ἔνθα τιθνᾶσιν οἱ ψυχαγωγούμενοι· καὶ οὐκ εὑρίσκουσι παραχρῆμα τὸν χῶρον, ἀλλὰ ἀνιχνεύουσι τὸν τρόπον τοῦτον· πρόβαλον μέλαν παραλαβόντες, εἶτα τῷ κέρατος τῷ ἑτέρῳ λαβόμενοι, ἢ τῶν ποδῶν τῶν προσθίων, καὶ ἐπὶ τοῖς ποσὶ τοῖς ἄλλοις σήσαντες περιάγουσι· τὸ δὲ ἴσασι τῇ ἕλξει καὶ μάλα εὐπειθῶς· ὅταν δὲ ἀφίκηται, ἔνθα ἐκεῖνος ἢ ἐκείνη καλενέχθη, ἐνταῦθα τὸ πρόβαλον ἑαυτὸ ἔρριψεν· καὶ τούτου γενομένου εἶτα τὸ πρόβαλον ἐκποδὼν ποιήσαντες, καὶ καλακρύψαντες, σὺν καί τισι ποικίλαις ἱερουργίαις καὶ ἐπῳδαῖς περιηγοῦνται καὶ περιέχονται αὐτὰ, καὶ ἀκούσι λεγόντων, καὶ τὰς αἰτίας, δι' ἃς μηνίουσι, πυνθάνονται· (Vox ψυχαγωγεῖ.)

[29] Vox ψυχαγώγια, p. 819 Ed. 1604.

[30] Ἄλλοις δὲ προειρημένον ἐστὶν, ὡς προαποθανούσης οἱ τῆς γυναικὸς ἐπὶ τὸ Ἄορνον δι' αὐτὴν τὸ ἐν τῇ Θεσπρωτίδι ἀφίκετο· εἶναι γὰρ πάλαι νεκυμάντιον αὐτόθι· νομίζοντα δὲ οἱ ἕπεσθαι τῆς Εὐρυδίκης τὴν ψυχὴν, καὶ ἁμαρτάνοντα, ὡς ἐπεστράφη, αὐτόχειρα αὐτὸν ὑπὸ λύπης γενέσθαι. (L. 9. c. 30. p. 769. Ed. 1696.)

[30] Non deſunt qui defunctâ uxore in Theſprotidis Aornon autument veniſſe, ubi olim fuerit νεκυομαντίον; quum verò Eurydices animam evocâſſe adcredidiſſet & conſequi, animadverſo errore ipſum ſibi manum admoviſſe, quum doloris vim perferre nequiret. (Lectiones Antiquæ, l. 18. c. 23. vol. ii. p. 606. Ed. 1562.)

"com-

" committed ſuicide on diſcovery of his error, ſince he was " unable to endure the agony of grief." Natalis Comes in his Mythology has related the ſame anecdote on the authority of Agatharchides Cnidius in the 22d book of his Aſiatick Hiſtory, but has called the place Aorrhus, inſtead of Aornus, by miſtake [32]. The poetical evidence ſtill remains to be added. Æſchylus compoſed a Tragedy under the name of Ψυχαγωγοὶ, or the Evokers, which is mentioned by Heſychius and Pollux and by the Scholiaſts of Homer and Apollonius. Its fragments are collected by Meurſius [33], but nothing is derived from them regarding the ſubject. The Ghoſt of Darius in his Perſians is evoked by the Chorus with a ſolemn hymn;

Ὑμεῖς δὲ θρηνεῖτ' ἐγγὺς ἑσ]ῶτες τάφε,
Καὶ ψυχαγωγοῖς ὀρθιάζον]ες γοάις,
Οἰκ]ρῶς καλεῖτέ μ' [34].

You around my tomb
Chanting the lofty ſtrain, whoſe ſolemn air,
Draws forth the dead, with grief-attemper'd notes
Mournfully call me [35].

[32] Agatharchides Cnidius libro 22. rerum Aſiaticarum Orpheum ſcripſit mortuâ Eurydice ad Aorrhum veniſſe in Theſprotidem, ubi pervetus erat oraculum evocandarum animarum; ibi cum Eurydicen ſibi adeſſe putâſſet, ſeque deceptum comperiſſet, ſibi mortem conſciviſſe. (L. 7. c. 14. p. 760. Ed. 1651.)

[33] Meurſii Æſchylus, Sophocles, Euripides. Sive de Tragœdiis eorum Libri iii. p. 30. Ed. 1619.

[34] V. 690. Ed. 1745. [35] Potter's Æſchylus, vol. ii. p. 355. Ed. 1779.

Homer

Homer in his laſt Odyſſey has conferred the marvellous power of awakening the dead on Mercury by the operation of his wand;

Ἔχε δὲ ῥάβδον μετὰ χερσὶν
Καλὴν, χρυσείην, τῇ τ' ἀνδρῶν ὄμματα θέλγει,
Ὧν ἐθέλει, τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει [36].

And Virgil in his imitation is ſtill more explicit;

Tum virgam capit: has animas ille evocat orco
Pallentes [37].

He makes his Shepherd aſſert in his eighth Eclogue, that he had ſeen ſpectacles of this nature;

Sæpe animas imis exire ſepulchris,
Atque ſatas aliò vidi traducere meſſes [38].

But Lucan in his ſixth Pharſalia has expatiated on this magical ceremony, where he introduces Sextus Pompeius inquiring the event of the Civil War from the Theſſalian Sorcereſs Erichtho. He thus deſcribes her employment;

Perverſâ funera pompâ
Rettulit à tumulis; fugêre cadavera letum [39].

Oft in the grave the living has ſhe laid,
And bid reviving bodies leave the dead [40].

[36] L. 24. v. 4.
[37] Æn. l. 4. v. 243.
[38] V. 99.
[39] V. 532.
[40] Rowe's Pharſalia, b. vi. v. 841.

And ſhe afterwards confeſſes her own power;

Sed pronum, cùm tanta novæ ſit copia mortis,
Emathiis unum campis attollere corpus,
Ut modo defuncti, tepidique cadaveris ora
Plenâ voce ſonent [41].

Tho' ſtill more kindly oracles remain
Among the recent deaths of yonder plain:
Of theſe a corſe our myſtick rites ſhall raiſe,
As yet unſhrunk by Titan's parching blaze [42].

The Poet himſelf magnifies her potent art in the ſequel;

Si tollere totas
Tentâſſet campis acies, & reddere bello,
Ceſſiſſent leges Erebi, monſtroque potenti
Extractus Stygio populus pugnâſſet Averno [43].

At her ſtrong bidding (ſuch is her command)
Armies at once had left the Stygian ſtrand:
Hell's Multitudes had waited on her charms,
And Legions of the dead had ris'n to arms [44]!

The Sorcereſs proceeds by various ſpells to reanimate a mangled carcaſe, and then addreſſes the Infernal Deities: her words to Charon are;

Tuque O flagrantis portitor undæ
Jam laſſate ſenex ad me redeuntibus umbris [45].

[41] V. 622. [42] Rowe's Pharſalia, b. vi. v. 961.
[43] V. 636. [44] Rowe's Pharſalia, b. vi. v. 980. [45] V. 705.

And

And thou old Charon, horrible and hoar,
For ever lab'ring back from ſhore to ſhore,
Who murmuring doſt in wearineſs complain,
That I ſo oft demand thy dead again[46] !

The horror of the Ghoſt, compelled to re-enter his body, is finely painted in theſe expreſſive lines;

Aſpicit aſtantem projecti corporis umbram,
Exanimes artus, inviſaque clauſtra timentem
Carceris antiqui; pavet ire in pectus apertum,
Viſceraque, & ruptas letali vulnere fibras[47].

Too well the trembling ſprite the carcaſe knew,
And fear'd to enter into life anew;
Fain from thoſe mangled limbs it would have run,
And loathing ſtrove that houſe of pain to ſhun[48].

Erichtho afterwards engages, if the Spirit will diſcloſe the events, to emancipate him for ever from a ſimilar operation;

Dic, inquit Theſſala, magnâ,
Quod jubeo, mercede mihi: nam vera locutum
Immunem toto mundi præſtabimus ævo
Artibus Hæmoniis; tali tua membra ſepulchro,
Talibus exuram Stygio cum carmine ſylvis,
Ut nullos cantata magos exaudiat umbra[49].

[46] Rowe's Pharſalia, b. vi. v. 1079.
[47] V. 723.
[48] Rowe's Pharſalia, b. vi. v. 1100.
[49] V. 767.

Speak what I wiſh to know,
And endleſs reſt attends thy Shade below;
Reveal the truth, and to reward thy pain
No charms ſhall drag thee back to life again;
Such hallow'd wood ſhall feed thy fun'ral fire,
Such numbers to thy laſt repoſe conſpire,
No Siſter of our art thy Ghoſt ſhall wrong,
Or force thee liſten to her potent ſong [50].

There is ſomething injudicious in the ſequel, for the Sorcereſs herſelf confers a charm on the Ghoſt, which enables him to reveal the tale;

Addidit & carmen, quo quicquid conſulit, umbram
Scire dedit [51].

She ſpoke, and, as ſhe ſpoke, a ſpell ſhe made,
That gave new preſcience to th' unknowing ſhade.

Why then did ſhe herſelf not diſcloſe to Sextus Pompeius the prophetick intelligence by her own agency, if ſhe could beſtow the talent on another, without the trouble of this magical proceſs, and the operation of necromancy? When the Ghoſt has finiſhed his ſtory, ſhe reſtores him again to death by new incantations, and releaſes the ſoul from the priſon of his body. Three other Roman Poets have copied after Lucan, and followed him in this ſupernatural ma-

[50] Rowe's Pharſalia, b. vi. v. 1156.

[51] V. 776.

chinery.

chinery. Statius makes Eteocles in his fourth Thebaid employ the Prophet Tireſias to evoke the Spirit of Laius. He thus menaces the Infernal Powers;

Caſſuſne ſacerdos
Audior? an rabido jubeat ſi Theſſala cantu,
Ibitis? & Scythicis quoties armata venenis
Colchis aget, trepido pallebunt Tartara motu?
Noſtri cura minor [52].

Say, am I yet, ye ſullen Fiends, obey'd,
Or muſt I call Theſſalian Hags to aid?
Whoſe potent charms and myſtick verſe ſhall ſhake
The realms of æther and the Stygian lake:
Diſcloſe your will, ye Siſters of deſpair,
Say, do theſe juſt commands employ your care [53]?

Aſſiſted by his daughter Manto he at laſt ſucceeds, and raiſes ſeveral Characters of Erebus, particularly Laius, who reveals his prophecy in ambiguous terms. The Tragedian, Seneca, in his Oedipus has alſo employed Tireſias to the ſame purpoſe, that Laius may diſcloſe the Author of his murder;

Ipſe evocandus noctis æternæ plagis
Emiſſus Erebo, ut cædis auctorem indicet [54].

The Ghoſt does not appear in the drama, but Creon delivers by narration an account of the magical ceremony and

[52] Rowe's Pharſalia, b. vi. v. 507. [53] Lewis's Statius, b. iv. v. 722.
[54] V. 394.

the anſwer of the evoked monarch. Silius Italicus in his thirteenth book repreſents young Scipio repairing to the Prieſteſs Autonoë, who conducts him to Avernus, and raiſes the Spirits of the Dead, particularly thoſe Roman Heroes, whom he wiſhed to conſult;

Ergò excire parat manes animaſque ſuorum,
Alloquioque virûm tantos mulcere dolores [55].

Beſides theſe Authors, who have interwoven this awful rite of necromancy into their reſpective poems, as an epiſode, there are other Romans, who have alluded to it: Thus Valerius Flaccus in his firſt book of his Argonauticks;

Tartareo tum ſacra Jovi Stygiiſque ferebat
Manibus Alcimede tanto ſuper anxia nato;
Si quid ab excitis melius prænoſceret umbris [56].

In Claudian we find this deſcription;

Eſt locus, extremum quà pandit Gallia littus,
Oceani pretentus aquis, ubi fertur Ulyſſes
Sanguine libato populum moviſſe ſilentem;
Illic umbrarum tenui ſtridore volantum
Flebilis auditur queſtus; ſimulachra coloni
Pallida defunctaſque vident migrare figuras [57].

[55] Lewis's Statius, v. 396. [56] V. 732. [57] Carmen. iii. v. 128.

And

And in the ſequel he repreſents Megæra thus aſſerting;

Sæpius horrendos manes ſacriſque citavi
Nocturnis Hecaten, & condita funera traxi
Carminibus victura meis [58].

Ovid in his "Remedy of Love" contraſts the innocence of his own art with the guilt of magical evocation;

Iſta veneficii vetus eſt via; noſter Apollo
Innocuam ſacro carmine monſtrat opem;
Me duce non tumulo prodire jubebitur umbra,
Non anus infami carmine rumpet humum [59].

And he charges an old Hag with this deteſted employment;

Evocat antiquis proavos atavoſque ſepulchris,
Et ſolidam longo carmine findit humum [60].

Tibullus refers to this magical cuſtom;

Hæc cantu finditque ſolum, maneſque ſepulchris
Elicit, & tepido devocat oſſa rogo [61].

Horace makes his Witch Canidia thus declare in his Epodes;

Poſſum crematos excitare mortuos [62].

[58] Id. v. 156.
[59] V. 254.
[60] Amor. l. 1. el. 8. v. 18.
[61] L. 1. El. 2. v. 46.
[62] Ep. 18. v. 27.

And in his Satires he repreſents her with Sagana, another of the ſame caſt, performing their horrid ceremonies;

Cruor in foſſam confuſus, ut inde
Manes elicerent, animas reſponſa daturas [63].

I conſider the deſcent of Ulyſſes into Hell in the eleventh Odyſſey, and that of Æneas in the ſixth Æneid with the Apparition of the Shades, as a viſit to the Infernal Manſions by theſe favoured Mortals, and not as an Evocation of the Dead by the Art of Necromancy, which is the immediate object of my preſent Illuſtration; Though I am aware, that Homer's book was called by the Ancients the Νεκυομαντεία, or the book of Necromancy. The ſame appellation has the dialogue of Lucian, where Menippus is repreſented, deſcribing his viſit to Hell and the objects which he there ſaw [64]. This Character is choſen with propriety by Lucian for this object, ſince we learn from Diogenes Laertius, that this Cynick wrote a treatiſe intituled Νεκυία which related to the dead [65]. It remains to inſert the evidence of Philoſtratus on this ſubject, which he has recorded in his Life of Apollonius Tyanenſis: He repreſents this Philoſopher giving an account of evoking Achilles, and holding a long conference with him: "I did not, ſays he, imitate the Homerick "Ulyſſes by digging a trench, or by ſpilling the blood of "lambs; but with ſuch prayers, as the Indians preſcribe to

[63] Sat. l. 1. 8. v. 29. [64] Tom. i. p. 453. Ed. 1743.
[65] L. 6. p. 162. Ed. 1664. Menippus.

"be

"be offered to their heroes, I thus evoked his Soul:
"O Achilles there are many men, who maintain thy death;
"but to this opinion neither I, nor Pythagoras, the Founder
"of my philoſophy, aſſents. If we ſpeak truth, exhibit
"to us thy form; thou wilt gain much from the teſtimony
"of my eyes, if thou wilt employ them, as the witneſſes of
"thy preſent life. At theſe words a ſmall trembling aroſe
"round an eminence, and upſtarted a youth of five cubits,
"who appeared by his robe to be a Theſſalian. His form
"was not ſo elevated as many have ſuppoſed: Though his
"deportment was grave, yet it was tempered with chear-
"fulneſs; and in my opinion his beauty has never had a
"ſufficient Panegyriſt, though Homer has ſo much extolled
"it. It is indeed ineffable, and rather ſuffers from any
"encomium than admits an adequate deſcription. Appear-
"ing at firſt as I have repreſented him, he afterwards
"increaſed his dimenſions more than double. His magni-
"tude ſeemed of twelve cubits, when it had reached its ut-
"moſt perfection, and his beauty increaſed with his ſize.
"His hair had apparently been never clipped, but had
"been preſerved in iolate for the river Sperchius, his
"favourite ſtream; and his beard was inveſted with its firſt
"down. I am happy, ſays Achilles immediately addreſſing
"me, to have met with you, ſince I have long deſired the
"opportunity of converſing with ſuch a man [66]." He then com-

[66] Ἀλλ' οὐχὶ βόθρον, εἶπεν, Ὀδυσσέως ὀρυξάμενος, ἐδὲ ἀρνῶν αἵματι ψυχαγωγήσας ἐς διάλεξιν τῦ Ἀχιλλέως ἦλθον, ἀλλ' εὐξάμενος ὁπόσα τοῖς ἥρωσιν Ἰνδοί φασι θεῖν εὔχεσθαι.

complained to him, that the Theſſalians had neglected his obſequies, and gave him inſtructions on this point. Apollonius proceeds to demand of him the following queſtions, which I ſhall abridge with their reſpective anſwers, ſince the narrative would otherwiſe too far lead me from my immediate purpoſe. 1. Whether Achilles was buried, as repreſented by the Poets [67]. He replies, that he was united with his beloved Patroclus in a common ſepulchre [68]. 2. Whether Polyxena was ſacrificed on his account [69]. His anſwer is, that ſhe fell a voluntary victim by ſuicide at his

εὔχεσθαι· ὦ Ἀχιλλεῦ, ἔφην, τεθνᾶναί σε οἱ πολλοὶ τῶν ἀνθρώπων φασίν· ἐγὼ δὲ ὁ ξυγχωρῶ τῷ λόγῳ, οὐδὲ Πυθαγόρας, σοφίας ἐμῆς πρόγονος. εἰ δὲ ἀληθεύομεν, δεῖξον ἡμῖν τὸ σαυτῆ εἶδος· καὶ γὰρ ἂν ὄναιο ἄγαν τῶν ἐμῶν ὀφθαλμῶν, εἰ μάρψυσιν αὐτοῖς τῆ εἶναι χρήσαιο· ἐπὶ τούτοις σεισμὸς μὲν περὶ τὸν κολωνὸν βραχὺς ἐγένετο, πεπλάπηκυς δὲ νεανίας ἀνεδόθη, Θετταλικὸς τὴν χλαμύδα, τὸ δὲ εἶδος οὐκ ἀλαζών τις ἐφαίνετο. ὡς ἐνίοις ὁ Ἀχιλλεὺς δοκεῖ· δεινός τε ἐρώμενος ἐκ ἐξήλλακτο τῆ φαιδρῆ, τὸ δὲ κάλλος ὅπῳ μοι δοκεῖ ἐπαινέτη ἀξίῳ ἐπειλῆφθαι, καί τοι Ὁμήρῳ πολλὰ ἐπ' αὐτῷ εἰπόντος, ἀλλὰ ἄρρητον εἶναι, καὶ καταλύεσθαι μᾶλλον ὑπὸ τῆ ὑμνῆσθαι ἢ παραπλησίως ἑαυτῷ ᾄδεσθαι· ἐρώμενος δὲ ὁπόσον εἶπον μείζων ἐγίγνετο, καὶ διπλάσιος, καὶ ὑπὲρ τοῦτο δωδεκάπηχυς γῆν ἐφάνη μοι τὸ μεγεθος, ὅτε δὴ τελειώταιος ἑαυτῆ ἐγένετο, καὶ τὸ κάλλος ἀεὶ ξυνεπεδίδη τῷ μήκει· τὴν μὲν δὴ κόμην οὐδὲ κείρασθαί ποτε ἔλεγεν, ἀλλὰ ἄζυλον φυλάξαι τῷ Σπερχειῷ· πολλαμῶν γὰρ ποτῷ Σπερχειῷ χρήσασθαι, τὰ γένεια δ' αὐτῷ πρώτας ἐκβολὰς εἶχε· προσειπὼν δὲ, ἀσμένως, εἶπεν, ἐπεύξηκά σοι, πάλαι δεόμενος ἀνδρὸς τοιοῦδε. (S. iv. c. 16. p. 152 & 153. Ed. 1709.)

67 Ἠρόμην ὧν πρῶτον, εἰ καὶὰ τὸν τῶν ποιητῶν λόγον ἔτυχε τῆ τάφῳ. (Id.)

68 Κεῖμαι μὲν, εἶπεν, ὡς ἔμοιγε ἥδιστο, καὶ Πατρόκλῳ ἐγένετο, ξυνέβημεν γὰρ κομιδῆ νέοι, ξυνέχει δὲ ἄμφω χρυσῆς ἀμφιφορεὺς κειμένης, ὡς ἔνα· (Id.)

69 Μετὰ ταῦτα δὲ ἠρόμην, εἰ ἡ Πολυξένη ἐπισφαγείη αὐτῷ. (Id.)

tomb

tomb and through love for him [70]. 3. Whether Helena ever arrived at Troy, or was only feigned ſo to do by Homer [71]. We were for a long time ſo deceived, ſays he, imagining, that ſhe was at Ilium; but ſhe was really at the court of Proteus in Ægypt, having been ſeized by Paris [72]. 4. Whether Græce had produced at the ſame time ſo many heroes, as Homer had ſent to Troy [73]. Achilles replies, that the Barbarians were nearly equal to them in number, for the whole Earth at that time flouriſhed in virtue [74]. 5. Why Homer was not acquainted with Palamedes, or, if he knew him, why he has omitted to mention him [75]. The Ghoſt ſolemnly maintains, that Palamedes was at Troy; but, becauſe this accompliſhed man was murdered by Ulyſſes, the Poet has been ſilent, that he might not proclaim the ignominy of this favoured Character [76]. Apollonius is then commanded to reſtore the ſta-

[70] Σφαγῆναι δὲ αὐτὴν οχ ὑπὸ τῶν Ἀχαιῶν, ἀλλ' ἐκεῖσαν ἐπὶ τὸ σῆμα ἐλθεῖσαν, καὶ τὸν ἑαυτῆς τε κἀκείνου ἔρωτα μεγάλων ἀξιῶσαι, προσπεσεῖσαν ξίφει ὀρθῷ. (Id.)

[71] Τρίτον ἠρόμην· ἡ Ἑλένη, ὦ Ἀχιλεῦ, εἰς Τροίαν ἦλθεν, ἢ Ὁμήρῳ ἔδοξεν ὑποθέσθαι ταῦτα· (Id.)

[72] Πολὺν, ἔφη, χρόνον ἐξηπατώμεθα—ᾠδὴ Αἴγυπτόν τε ᾤκει καὶ τὸν Πρωτέως οἶκον ἀρπασθεῖσα ὑπὸ τοῦ Πάριδος. (Id.)

[73] Εἰ τοσοῦσδε ὁμοῦ καὶ τοιοῦσδε ἄνδρας ἡ Ἑλλὰς ἤνεγκεν, ὁπόσους Ὅμηρος ἐπὶ τὴν Τροίαν ξυλατίλει. (Id).

[74] Οὐδὲ οἱ βάρβαροι, ἔφη, πολὺ ἡμῶν ἐλείποντο· οὕτως ἡ γῆ πᾶσα ἀρέτης ἤνθησε. (Id.)

[75] Τί παθὼν Ὅμηρος τὸν Παλαμήδην οὐκ οἶδεν, ἢ οἶδε μὲν, ἐξαίρει δὲ τοῦ περὶ ὑμῶν λόγου. (Id.)

[76] Εἰ Παλαμήδης, εἶπεν, εἰς Τροίαν οὐκ ἦλθεν, οὐδὲ Τροία ἐγένετο· ἐπεὶ δὲ ἀνὴρ σοφώτατός τε καὶ μαχιμώτατος ἀπέθανεν, ὡς Ὀδυσσεῖ ἔδοξεν, οὐκ εἰσάγεται αὐτὸν εἰς τὰ ποιήματα Ὅμηρος, ὡς μὴ τὰ ὀνείδη τοῦ Ὀδυσσέως ᾄδοι· (Id.)

tue

tue of Palamedes, which had been thrown down [77]. At laſt the Spirit vaniſhes in a little lightning, when the Cocks began to crow [78]. This expreſſion muſt remind every Engliſh Reader of the Ghoſt in Shakeſpeare's Hamlet;

It faded on the crowing of the cock [79].

The next fable of evocation is extracted from the Romance of Heliodorus. In the ſixth book of his Æthiopick Hiſtory he deſcribes an Ægyptian Beldame, performing magical ceremonies over the body of her ſon, lately killed in a battle [80]. She raiſes the corſe by the force of her charms, who at firſt only anſwers her queſtion by nodding his head, and then falls [81]: But ſhe again elevates him by repeating the proceſs with more violence, and urging him to reply in plain language [82]. The Ghoſt then addreſſes her with a hollow and dreadful tone in theſe words, which ſounded, as if they came from a deep cavern [83]. "At firſt I ſpared

[77] Καὶ τὸ ἄγαλμα τῷ Παλαμήδους ἀνάλαβε φαύλως ἐρριμμένον. (Id.)

[78] Ἀπῆλθε ξὺν ἀσθραπῇ μείρακι, καὶ γὰρ δὴ καὶ ἀλεκτρυόνες ἤδη ᾠδῆς ἤπτοντο. (Id.)

[79] A. i. S. 1. vol. 10. p. 180. Ed. Johnſon & Steevens, 1778.

[80] Γυναίῳ προσπυγχάνουσι πρεσβυτικῷ σώματι τῶν ἐγχωρίων προσπεφυκότι, &c. (L. 6. p. 287, &c. Ed. 1619.)

[81] Ἐξήγειρέ τε, καὶ ἄθρόον ἱστᾶναι τῇ μαγγανείᾳ καὶηνάγκαζεν.—Ὁ δὲ ἀπεκρίνατο μὲν οὐδὲν· ἐπινεύσας δὲ μόνον, καὶ τῇ μητρὶ τὰ καλὰ γνώμην ἐλπίζειν ἀμφιβόλως ἐνδοὺς· Καὶηνέχθη τε ἀθρόον, καὶ ἔκειτο ἐπὶ πρόσωπον. (Id. p. 293 & 294.)

[82] Ἐξήγειρε τε αὖθις· καὶ ὀρθωθέντος περὶ τῶν αὐτῶν ἐξεπυνθάνετο μὴ νεύμασι μόνον, ἀλλὰ καὶ φωνῇ τὴν μαντείαν ἀρισήμως δηλοῦν ἐπαναγκάζουσα. (Id. p. 294.)

[83] Ὁ νεκρὸς οἷον ἐκ μυχοῦ τινὸς ἢ σπηλαίου φαραγγώδους βαρύ τι καὶ δυσηχὲς ὑπολῴζων· (Id. p. 295.)

"you,

" you, O mother, and ſuffered you tranſgreſſing againſt hu-
" man nature, forcing the laws of deſtiny, and moving by
" incantations thoſe things which ſhould never be diſturbed;
" for even among the dead a reverential regard is preſerved
" towards Parents as much as poſſible: But ſince you have
" cancelled that obligation, and perſevere, not contented
" with the wicked action you began, but ſtill advancing in
" your monſtrous guilt, and not ſatisfied with raiſing me up
" and giving a ſign, but alſo compel me a dead body to
" ſpeak, neglecting my ſepulture, and preventing me from
" the communication of other ſouls for your own account
" alone, hear then thoſe things, which at firſt I endeavoured
" not to reveal to thee! Neither your other ſon ſhall re-
" turn alive, nor ſhall you eſcape death by the ſword; but in
" a ſhort time, having thus conſumed your life in theſe un-
" lawful practices, thou ſhalt find that violent end of it,
" which is deſtined to all ſuch attempts: Not only in ſoli-
" tude, but in the preſence of others haſt thou dared to
" perform theſe forbidden myſteries which ought to be con-
" cealed in ſilence and darkneſs, and haſt moreover betrayed
" the affairs of the dead to ſuch living witneſſes [84]." After deſcribing

[84] Ἐγῶ μὲν, ἔφη, σοῦ τὰ πρῶτα ἐφειδόμην ὦ μῆτερ, καὶ παρανομοῦσαν εἰς τὴν ἀνθρωπείαν φύσιν, καὶ τοὺς ἐκ μοιρῶν θεσμοὺς ἐκβιαζομένην, καὶ τὰ ἀκίνητα μαγγανείαις κινοῦσαν ἠνεχόμην. σώζεται γὰρ ἡ περὶ τοὺς φύντας αἰδὼς, ἐφ' ὅσον οἷόν τε, καὶ ἐν τοῖς ἀποιχομένοις. ἀλλ' ἐπειδὴ καὶ ταύτην ἀναιρεῖς τὸ καλὰ σαυτὴν, καὶ ἐλαύνεις, οὐκ ἀθεμίτοις μόνον τὴν ἀρχὴν ἐπιχειρίσασα, ἀλλ' ἤδη καὶ εἰς ἄπειρον τὸ ἀθέμιτον ἐπεξάγουσα, οὐκ ὀρθοῦσθαι μόνον καὶ νεύειν, ἀλλὰ καὶ φθέγγεσθαι σῶμα νεκρὸν ἐκβιαζομένη, κηδείας μὲν

deſcribing theſe perſons, who were a Prieſt and Virgin, the Ghoſt again falls proſtrate [85]. The frantick Beldame, endeavouring to diſcover and murder the Strangers, who had been Spectators, pierced her groin by accident with the erect fragment of a ſpear, and thus dying immediately fulfilled the prophecy of her ſon [86]. This is the amount of the Pagan evidence, which I have been able to collect on this ſubject; and I have been the more diffuſe, ſince I know not, that any Author has before expreſsly diſcuſſed it, except Monſieur Freret, who in the Memoirs de Literature has inſerted his "Obſervations ſur les Oracles Rendus par les "Ames des Morts [87]." He has done little elſe than extract the teſtimony of Herodotus and Plutarch; and conſequently has handled the ſubject very ſuperficially. Towards the end he has touched on the evidence contained in the Old Teſtament, and particularly on the Witch of Endor, whom Saul conſulted to raiſe the Spirit of Samuel. I am not inclined to follow his mode of criticiſm, or to adopt his ſentiments

μὲν τῆς ἐμῆς ἀμελιῦσα, καὶ ταῖς λοιπαῖς ἐπιμίγνυσθαι ψυχαῖς ἐμποδίζουσα, χρείας δὲ μόνης γενομένης τῆς σῆς, ἄκουε ταῦθ' ἃ πάλαι σοι μηνύειν ἐφυλατλόμην· οὔτε ὁ παῖς σοι περισωθεὶς ἐπανήξει, οὔτε τὸν ἀπὸ ξίφους ἐκφεύξῃ θάναλον· ἀλλ' ἤδη τὸν σαυλῆς βίον, ἐν ὕτως ἀθέσμοις πράξεσι καλαναλώσασα τὴν ἀποκεκληρωμένην πᾶσι τοῖς τοιούτοις, βιαίαν οὐκ εἰς μακρὰν ὑποσλήσῃ τελευλήν· ἥτις πρὸς τοῖς ἄλλοις, ὐδὲ ἐπὶ σαυλῆς, τὰ οὕτως ἀπόῤῥητα καὶ σιγῇ καὶ σκότῳ φυλατλόμενα μυσλήρια δρᾷν ὑπέμεινας, ἀλλ' ἤδη καὶ ἐπὶ μάρλυσι τοιούτοις τὰς τῶν κειμένων ἐξορχῇ τύχας· (Id. p. 295 & 296.)

[85] Τούτων εἰρημένων ὁ μὲν ἔκειλο καλαῤῥαγείς. (Id. p. 296.)

[86] Ἔλαθεν ὠρθωμένῳ κλάσμαλι δόραλος, καλὰ τῦ βουβῶνος περιπαρεῖσα· καὶ ἡ μὲν ἔκειλο τὴν ἐκ τῦ παιδὸς μανλείαν οὕτω παραπόδας ἐν δικῇ πληρώσασα· (Id. p. 297.)

[87] Tom. xxiii. p. 174 to 181.

on

on theſe ſacred records, which ſhould be conſidered, as ſtanding on their own ground: But as the Greek Verſion of the Septuagint more often alludes to the evocation of departed Spirits than our Engliſh tranſlation, which has ſometimes loſt that idea, I will here ſubjoin thoſe paſſages illuſtrating this ſubject:

In Deuteronomy.

Φαρμακὸς ἐπαοιδὼν ἐπαοιδὴν, ἐγγαστρίμυθος, καὶ τερατόσκοπος, ἐπερωτῶν τὸς νεκρούς [88].

Or a charmer, or a conſulter with familiar ſpirits, or a wizard, or a necromancer.

Here the word "necromancer" does not improperly convey the literal phraſe of one who interrogates the dead, which is alſo ſtrictly conſonant with the Hebrew.

In Iſaiah.

Καὶ ἐὰν εἴπωσι πρὸς ὑμᾶς, ζητήσατε τὸς ἐγγαστριμύθους, καὶ τὸς ἀπὸ τῆς γῆς φωνοῦντας, τὸς κενολογοῦντας, οἱ ἐκ τῆς κοιλίας φωνοῦσιν· οὐκ ἔθνος πρὸς θεὸν αὐτοῦ ἐκζήτουσι; τί ἐκζητῶσι περὶ τῶν ζώντων τὸς νεκρός [89].

And when they ſhall ſay unto you, ſeek unto them that have familiar ſpirits, and unto wizards that peep, and that mutter; ſhould not a people ſeek unto their God? for the living unto the dead?

[88] C. xviii. v. 11.

[89] C. viii. v. 19.

Here

Here our tranſlation very imperfectly correſponds with the Greek. The wizards that peep are thoſe "who ſpeak from "the earth;" and the laſt clauſe ſhould be rendered,

"Why do they aſk the dead concerning the living?"

But it muſt be allowed, that the Engliſh is more literal with the Hebrew. The original term there implies "pipivit[90]," which is the noiſe of the chicken in the ſhell, and which the Engliſh Tranſlator deſigned to convey under the word "peep[91]." The Greeks have alſo τιτίζω, which Heſychius defines to be "an imitative word derived from the ſound "of birds[92]."

Ἐν τοῖς μνήμασι καὶ ἐν τοῖς σπηλαίοις κοιμῶνται διὰ ἐνύπνια[93].

Which remain among the graves, and lodge in the monuments.

Here the reaſon for this conduct is omitted in our Bible, which the Septuagint declare to be "for the ſake of viſions."

[90] See Reineccii Janua Hebrææ Linguæ, p. 309. ed. 1756.

[91] Dr. Johnſon in his Dictionary was not aware of this ſenſe in this paſſage of Iſaiah; or he would have undoubtedly referred to it, when under the word Peep he has this ingenious conjecture: "Perhaps it may "come from pip. pipio, Latin, to cry as young birds; when the chickens "firſt broke the ſhell and cried, they were ſaid to begin to pip or peep; "and the word that expreſſed the act of crying was by miſtake applied "to the act of appearing that was at the ſame time."

[92] Καὶ ἀπὸ μίμησιν ἡ λέξις τιτοίηται τῆς τῶν ὀρνέων φωνῆς. (Vox τιτίζω.)

[93] C. lxv. v. 4.

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The Hebrew is ſynonymous with pernoctant [94], and implies that they paſs the whole night; but no object is aſſigned, though it may be fairly implied.

Thus Virgil repreſents the Prieſt in the oracular grove of Faunus, as beholding many ſpectres, and deriving various knowledge from their conference in the night;

Sub nocte ſilenti
Pellibus incubuit ſtratis, ſomnoſque petivit;
Multa modis ſimulachra videt volitantia miris,
Et varias audit voces, fruiturque Deorum
Colloquio, atque imis Acheronta affatur Avernis [95].

[94] See Reineccii Janua Hebrææ Linguæ, p. 381. ed. 1756.

[95] Æn. l. 7. v. 91.

N° LVIII.

Verſe.

1142. Τύμβον πατὴρ αὐτὸν ἐκ λόχᾳ μάρψας χεροῖν.

1617. I lay in wait, and ſeiz'd him at the tomb.

We were before informed by Hercules, that he expected to find Thanatos, or Death, revelling on the libations at the tomb of Alceſtis;

Πένθη τύμβε πλησίον προσφαγμάτων [1].

And here he aſſerts, that he engaged the tyrant in that place. Thus Tzetzes in his comment on Lycophron obſerves, "that "Hercules, having ſeated himſelf on the monument, when "Death came to taſte the victims, encountered him with "violence, untill he reſtored the Woman [2]." It is remarkable, that he calls the Wife of Admetus Eribœa inſtead of Alceſtis [3]. Horace might probably allude to this idea of Pagan Superſtition in his Ode, where he repreſents the inſa-

[1] V. 845.

[2] Ἐκάθισεν ἐπὶ τῦ μνήματος, καὶ ἐξελθόντος τῦ Ἅδυ ἅψασθαι θυσιῶν, ἐκράτησε αὐτὸν σφοδρῶς, μέχρις ἂν τὴν γυναῖκα ἀπέδωκε. (On v. 50. p. 10. Ed. 1702.)

[3] Ὁ Ἄδμητος ἔσχε γυναῖκα Ἐρίβοιαν, ἣν καὶ συνίδη τελευτῆσαι. (Id.)

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tiable avidity of Pluto, who was not to be appeaſed with the human ſacrifices of three hundred bulls;

Non ſi tricenis, quotquot eunt dies,
Amice, places illachrymabilem
Plutona tauris [4].

I ſhall have a future opportunity on the Hecuba [5] of illuſtrating the general Cuſtom of Antiquity in beſtowing libations at the ſepulchres of deceaſed Perſons; and therefore ſhall not here enlarge farther on the ſubject. An Italian, Pierjacopo Martello, has condemned Euripides on the ſuppoſed idea, that the preſence of Death at the tomb of Alceſtis was neceſſary for guarding her body, and has entered into an abſurd and metaphyſical criticiſm [6]. His Countryman, Pariſotti, has defended the Poet with equal folly by an abſtract appeal to poetical images, inſtead of producing the internal evidence of the drama, which aſſigns the genuine cauſe, or the affection of Death for animal blood according to the Pagan notion.

[4] L. 2. Od. 14. v. 7.
[5] On. V. 537. Teatro di Martello, tom. i. p. 273.
[6] Raccolta d' Opuſcoli, tom. xii. p. 22 & 23. Ed. Venez. 1735.

N° LIX.

Verſe.

Πρὶν ἂν Θεοῖσι τοῖσι νερτέροις
1146. Ἀφαγνίσηλαι, κ᾽ τρίτον μόλῃ φαός.

Till from the Gods,
That rule beneath, ſhe be unſanctified
1222. With hallow'd rites, and the third morn return.

We may remember, that Thanatos, or Death, is repreſented in the commencement of the drama, devoting Alceſtis to the Infernal Powers, by the preliminary initiation of ſevering a lock from the departing victim;

Ἱερὸς γὰρ οὗτος τῶν καλὰ χθονὸς θεῶν,
Ὅτῳ τόδ᾽ ἔγχος κρατὸς ἁγνίσει τρίχα [1].

For ſacred to th' Infernal Gods that head,
Whoſe hair is hallow'd by this charmed blade [2].

I have there illuſtrated this ancient idea of Pagan Superſtition, and traced the origin of it [3]. The following paſſage of Lucan, which I have ſince diſcovered, may be added to

[1] V. 77. [2] Potter's Alceſtis, v. 81. [3] See Note N° V. p. 31.

the

the teſtimonies on that ſubject: Erichtho is repreſented in his ſixth book employed in this occupation;

Illa comam lævâ morienti abſcidit ephebo[4].

Alceſtis, having ſuffered this previous ceremony, ſubmits to her fate; and we here ſee her reſtored to life by Hercules, who informs us, that ſhe muſt remain ſilent, untill ſhe is ἀφαγνίσηται. This word implies ſome other operation, which we muſt here endeavour to explain. The old Latin verſion of Euripides from the Prelections of Melanthon has thus rendered it;

Nondum fas tibi hujus compellationes
Audire, priuſquam diis inferis
Fuerit purificata, & veniat tertius dies[5].

Buchanan in his poetical tranſlation has thus expreſſed it:

Nondum tibi fas ejus alloquio frui,
Diis antequam ſeſe expiarit manibus,
Terriſque lucem tertia oſtendet dies[6].

Both theſe verſions correſpond with the definition of H. Stephens in his Theſaurus, who explains ἀφαγνίζω by purifico, expio[7]. And all the Editors of Euripides have adopted one of theſe expreſſions. Barnes and Muſgrave follow Melan-

[4] V. 563.

[5] Enripidis Tragœdiæ, p. 375. Ed. Francfortii, 1562. The date of the firſt Edition was at Baſil in 1550.

[6] Tragœdiæ Selectæ, p. 213. Ed. H. Stephens, 1567.

[7] Tom. i. p. 129.

thon, & Morell agrees with Buchanan. Heath is the firſt Commentator, who has ſuggeſted a different interpretation. He aſſerts, "that the word does not convey the idea of pu-"rification but deſecration; for Orcus, when he clipped "the hair of the Queen with his ſword, having conſecrated "her to the Infernal Deities, which act the Poet eloquently "calls ἅγνισαι, ſhe was now by ſome oppoſite ceremony to be "diveſted of this religious act, before Admetus could be "permitted to enjoy her ſociety and converſation[8]." This learned Critick has not ſupported his ingenious interpretation with any ancient authority, which ſeems eſſential to confirm it. I will endeavour therefore to ſupply this omiſſion. Heſychius defines ἀφαγνίσας in this manner. Ἀπόδυσας ἢ συλήσας, καθιερώσασθαι, ἀφοσιώσασθαι[9]. Theſe words convey the notion of an annulling power, counteracting conſecration. Suidas thus explains it: Ἀφαγνίσαι· ἀπόδῦναι[10], καθιερῶσαι· λέγεσθαι δὲ καὶ τὸ συλῆσαι[11]. Here privation is implied, as in Heſychius. The Engliſh Tranſlator, Mr. Potter, has adopted this idea in his verſion of "unſanctified;" and Mr. Wodhull has been no leſs happy in his verſion;

[8] Ἀφαγνίζειν hoc in loco non ſignificat purificare, ſed potius deſecrare. Orcus enim, quando gladio totondiſſet Alceſtidis capillos, eam diis manibus ſacram dicaverat, quod diſertè ἅγνισαι appellat Noſter, vide v. 75—77. Contrariâ igitor aliquâ cæremoniâ deſecranda erat, antequam Admeto ejus conſuetudine & colloquio frui liceret. (Notæ ad Euripidem, p. 60.)

[9] Vox ἀφαγνίσας. [10] It is printed ἀποδῦναι, but was corrected by Portus.

[11] Vox ἀφαγνίσαι.

Thou muſt not hear her voice,
Till thoſe ſepulchral rites have been annull'd,
By which ſhe to the Gods of Hell beneath
Was render'd ſacred, and the radiant morn
For the third time ariſe[12].

Why three days were neceſſary for this ſolemn ſilence, has never yet been explained, nor am I able to aſſign any reaſon. I ſuſpect, that there may be ſome alluſion to the Eleuſinian Myſteries, couched under this dark veil. Even in the fabulous legends of Pagan Antiquity a return from death into a ſtate of life muſt have happened ſo ſeldom, that ſimilar paſſages, illuſtrating this event, can hardly be expected to be produced.

[12] Tranſlation of Euripides, vol. ii. p. 61.

ALCESTIS

FINAL ESSAY.

SINCE the Character of Thanatos is introduced in the commencement of the Alceſtis, I will trace the origin of this metaphyſical Perſonage, and collect the inſtances of other viſionary Beings, admitted into dramatick poetry. This awful Deity has the ſanction of the moſt venerable Antiquity. Homer has repreſented him, as the Brother of Sleep, in two paſſages of the Iliad [1]. The Cynick Diogenes adopted the ſame image in his laſt moments. Having fallen into a ſlumber, and being awakened by his Phyſician, who

[1] Ἔνθ' Ὕπνῳ ξύμβλητο κασιγνήτῳ Θανάτοιο.

L. 4. v. 231.

Ὕπνῳ καὶ Θανάτῳ διδυμάοσιν.

L. 16. v. 672.

aſked

asked him, if he suffered any pain, "Nothing, replied he; "one Brother only anticipates another: Sleep precedes "Death [2]:" This anecdote, which is recorded by Plutarch, is referred to Gorgias Leontinus by Stobæus with little variation under the same circumstances. "Sleep, said that dying "Philosopher, is on the point of consigning me over to his "Brother [3]." At Sparta there were two statues of these allied Divinities according to Pausanias [4]. We learn from Ælian, that when the Indian Gymnosophist, Calanus, expired on the funeral pile, Alexander, struck with the magnanimous spectacle, confessed, that this hero had conquered more formidable enemies than himself: "I have engaged, "exclaimed he, with Porus, Taxiles, and Darius; but "Calanus has combated with Pain and Death [5]." The Author of Job has twice alluded to this bold prosopopœia.

[2] Παυὺ δὲ σοφῶς ϗ ὁ κυνικὸς Διογένης καλενεχθεὶς εἰς ὕπνον, ϗ μέλλων ἐκλείπειν τὸν βίον, διεγείρανλος αὐτὸν τῷ ἰαλρῷ, ϗ πυθομένου μὴ τὶ περὶ αὐτὸν εἰη χαλεπὸν, Οὐδὲν (ἔφη) ὁ γὰρ ἀδελφὸς τῷ ἀδελφῷ προλαμβάνει, ὁ Ὕπνος τὸν Θανάλον. (De Consol. ad Apollon. tom. ii. p. 107. Ed. 1620.)

[3] Γοργίας ὁ Λεονλῖνος ἐπὶ τέρμαλι ὢν τῷ βίῳ ὑπ' ἀσθενείας καλαληφθεὶς, κὰτ' ὀλίγον εἰς ὕπνον ὑπολισθαίνων ἔκειλο. εἰ δε τις αὐτὸν τῶν ἐπειηδείων ἤρε'ο τι πράτλοι, ὁ Γοργίας ἀπεκρίναλο, ἤδη με ὁ ὕπνος ἄρχειλαι παρακαλῖδεσθαι τ' ἀδελφῷ, (Stobæi Sermones, p. 117. p. 598 Ed. 1549.)

[4] Ἄλλα δε Ὕπνου ϗ Θανάτου. ϗ σφὰς ἀδελφοὺς εἶναι καὶὰ τὰ ἔπη τὰ ἐν Ἰλίαδι ἤηνῖαι· (L. 3. c. 18. p. 253. Ed. 1696.)

[5] Ἐνλαῦθα, φασιν, ἐκπλαγῆναι ϗ τὸν Ἀλέξανδρον, ϗ εἰπεῖν, ὅτι μείζονας ἀνλιπάλλας αὐτοῦ Κάλανος ἠγωνίσαλο· ὁ μὲν γὰρ πρὸς Πῶρον ϗ Ταξίλην ϗ Δαρεῖον διήθλησεν· ὁ δὲ Κάλανος πρὸς τὸν Πόνον ϗ Θάνλον. (L. 5. c. 6. Var. Hist.)

He

He ſpeaks of "the firſt-born of Death [6]", and makes Deſtruction and Death ſay, "we have heard the fame thereof "with our ears [7]": In the Revelation of Saint John he is repreſented riding "on a pale horſe," when the fourth ſeal is there opened [8].

The Græcian Tragedians have all perſonified him: Æſchylus in his Niobe aſſerted, "that he was the only God who "loved not gifts;"

Μόνος θεῶν γὰρ Θάνατος οὐ δώρων ἐρᾷ [9].

There is a fine apoſtrophe to this king of terrors in the Ajax of Sophocles;

Ω Θάνατε, Θάνατε, νῦν μ' ἐπίσκεψαι μολών [10].

Euripides in his Medæa [11] & Philoctetes [12] has alſo inveſted him with active powers. But all theſe preceding examples in one reſpect differ from this real exhibition of Thanatos in the Alceſtis: In them he has only an epick exiſtence (if I may ſo expreſs it) and his figure is deſcribed in narration:

[6] C. xviii. v. 13. [7] C. xxviii. v. 22. [8] C. vi. v. 8.

[9] Vol. ii. p. 642 & 1102. Ed. Pauw. See alſo Stobæi Sermones, 117. p. 597. Ed. 1545, and the Scholiaſt on v. 56 of the Alceſtis. Ariſtophanes has alſo cited this line of Æſchylus in his Comedy of the Frogs, v. 1439.

[10] V. 864. [11] V. 1111. [12] V. i. vol. p. 522. Ed. Barnes.

Here

Here he is diſplayed to the eye of the Spectator, and has every property of efficient life, preſented to the human ſenſes: We muſt therefore compare him with other ideal Characters, introduced on the theatre. Our Poet was not the Inventor of theſe chimerical Perſonages in the drama. Æſchylus was the firſt, who admitted Εἴδωλα or Spectres: Thus ſays an ancient Biographer of that Tragedian [13]; and in his Perſians we now find the Ghoſt of Darius. The Chorus in his Eumenides conſiſts of the Furies, and the Shade of Clytemnæſtra is found in that Play: But what approaches ſtill nearer to this viſionary Death is his Characters of Violence and Strength, or Κράτος and Βία, in his Prometheus. We may collect from the teſtimony of Longinus, that Sophocles imitated Æſchylus in this uſage. He obſerves, that the Phantom of Achilles, ariſing from his tomb, preſented itſelf to the Græcians on their return from Troy in that Tragedian [14]: The name of the piece is not recorded by the Critick; but we are enabled to trace it from a

[13] Inter ea quæ in re Scenicâ ab Æſchylo fuerunt reperta, εἴδωλα recenſet Biographus in M. S. Oxonienſi & editione Robortelli, καὶ τὴν ὄψιν τῶν θεωμένων καλλέπληξε τῇ λαμπρότητι, γραφαῖς, καὶ μηχαναῖς, βωμοῖς τε, καὶ τάφοις, σάλπιγξιν, εἰδώλοις, ἐριννύσι. (See Stanley's Note on Εἴδωλον Δαρείου in the Argument of the Perſians of Æſchylus. (Vol. ii. p. 764. Ed. Pauw)

[14] Ἀκμὴν δὲ καὶ ὁ Σοφοκλῆς ἐπὶ τοῦ θνήσκοντος Οἰδίπου καὶ ἑαυτὸν μεῖζα διοσημείας τινος θαύματος πεφάνθαι, καὶ μεῖζα τὸν ἀπόπλουν τῶν Ἑλλήνων ἐπὶ τ' Ἀχιλλέως προφαινομένου τοῖς ἀναγομένοις ὑπὲρ τοῦ τάφου. (Sect. 15. See alſo my Illuſtrations on the Bacchæ, p. 416.)

paſſage

paſſage in the Poeticks of Ariſtotle: He there ſpeaks of a ſimilar ſtratagem in the Ilias [15]. Now Dacier has moſt ingeniouſly conjectured, that this was the drama of Sophocles, ſince there is nothing in Homer to ſupport it [16]. Euripides followed his Predeceſſors in this cuſtom: Hence we find the Ghoſt of Polydorus in his Hecuba, and the Goddeſs of Madneſs, or Λύσσα, in his Hercules. Ariſtophanes introduces the Characters of Wealth and Poverty, or Πλοῦτος and Πενία, in his Plutus, War and Tumult, or Πόλεμος and Κυδοιμὸς, in his Peace, and the Νεφελαὶ, orClouds, are the Chorus in the Comedy of that title. Other metaphyſical Beings of a nature ſtill more ſpeculative and abſtracted were admitted by the Græcian Authors of the New Comedy. The prologue in a play of Menander was ſpoken by the God of Argument, or Ἔλεγχος, as we are informed by Lucian [17] and Apthonius [18]. The Deity of Air, or Ἀήρ,

[15] Φανερὸν ἓν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτῆ δεῖ τῆ μύθῳ συμβαίνειν, καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς, καὶ ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν. (C. 15.)

[16] L'Iliade n' eſt donc point dans cette allegation d' Ariſtote l' Iliade d' Homere, mait une Tragedie qui avoit pour titre l' Iliade, ou le retour des Grecs: Et c'eſt apparemment la même que Longin cite dans le xiii Chap. & qu' il attribuë à Sophocle: Le denouëment de cette piece étoit fait par l' ombre d' Achille qu' on voyoit ſortir de ſon tombeau, & qui demandoit que les Grecs lui ſacrifiaſſent Polyxene. (Remarque 18. ſur la Poetique d'Ariſtote, c. 16. p. 260. Ed. 1692.)

[17] Μᾶλλον δὲ παρακληΐεος ἡμῖν τῆ Μενάνδρῳ προλόγων εἷς ὁ ἔλεγχος φιλὸς ἀληθείᾳ καὶ παῤῥησίᾳ θεὸς, ἐχ' ὁ ἀσημοταῖος τῶν ἐπὶ τὴν σκηνὴν ἀναβαινόντων. Pſeudologiſta, vol. iii. p, 165. Ed. Hemſterhuſii.)

[18] Προσωποποῖα, ὅταν ἄπαιλα πλάτηται καὶ ἦθος καὶ πρόσωπον, ὥσπερ ἐποίησε Μίναν δρος Ἔλεγχον (Ἐν ὅρῳ Ηθοποίας, c. 21.)

is

is endowed with ſpeech in a fragment, preſerved by Stobæus [19], which is aſſigned by Grotius and Le Clerc to Philemon [20]. If we proceed to the Roman Theatre, we ſhall find in Plautus the Lar Familiaris, introduced in his Aulularia, the Arcturus in his Rudens, and Luxuria and Inopia in his Trinummus: And, according to Phædrus, this cuſtom of dramatick Gods was frequent with them;

> Aulæo miſſo, devolutis tonitrubus,
> Dii ſunt locuti more tranſlatitio [21].

It is remarkable, that the Tragedian, Seneca, has not exhibited the Phantom of Achilles in his Troades after the Ilias of Sophocles, but only deſcribed it [22]; nor has he borrowed from Euripides the Monſter of Madneſs in his Hercules, though the ſubject correſponded. His judgment is ſeldom chaſte, but in this inſtance he has ſhewn it. "If he "knew not how to ſeize all the beauty of the original, he "has at leaſt wiſely avoided this Monſter," ſays Dacier in his comment on Ariſtotle's Poeticks [23]. I have extracted the

[19] Οὐτὲ θεὸς, ἔστ' ἄνθρωπος οὗτος, εἰ μὴ ἐγὼ Ἀὴς, ὃν ἄν ὀνομάσειε καὶ Δία. (Eclogæ Phyſicæ, l. 1. tit. 3 p. 6. Ed. 1575.)

[20] Philemonis Reliquiæ, p. 338. Ed. 1709.

[21] L. 5. fab. 7. v. 24. [22] V. 181. &c.

[23] S'il n'en a pas ſçu prendre tout le beau, il a au moins ſagement évité ce monſtre. (Remarque 4. ſur le chap. 14. p. 215. Ed. 1692.)

following

following paſſage from Julius Scaliger, and muſt leave the Reader to trace the evidence, ſince I confeſs myſelf unable to do it: "Attributæ ſunt Perſonæ etiam mutis rebus: Sic "in Phaetone loquitur Terra & Eridanus, in Argonautis "Navis, in Prometheo Vultur & Mons, & Mare in Ariadnâ: "Et nos in Græcâ noſtrâ, quam Delum inſcripſeramus, "Inſulam ipſam cum Latonâ colloquentem: Mors olim in "Chirone & Hercule, in Oedipo Erinnyes, in Oreſte Pavor, "in Io Oeſtrus; prætereà Bellona, Contumelia, Obtrectatio, "Eloquentia, Tempus, Occaſio, Fraus, Fides, Ignavia, "Livor, Fas, Nefas, Pax, Juſtitia; quarum alia propria "hujus generis Fabularum, alia cujus communia Galli in "minis utuntur non rarò & appellant Moralia[24]." Here we may obſerve, that Death is in this catalogue mentioned as a perſonage in the Chiron and Hercules of an anonymous Author. I have met with two other inſtances ſtill more modern. The firſt occurs in a drama, intituled Mors, among the Latin poems of William Drury, which were publiſhed at Douay in 1628, where this Goddeſs is a Character; and the other in the Roxana of William Alabaſter, acted in 1632 at Trinity College, Cambridge. The example of Scaliger in his own Delos involved a flagrant abſurdity. It was a Place and a Character in the ſame piece. He was therefore guilty of a common error with that of Callimachus in his hymn to that Iſland, where it is perſonified,

[24] Poetice, l. i. c. 16. p. 57. Ed. 1617.

and

and invites Latona to take refuge within itſelf for parturition;

Πέρα πέρα εἰς ἐμὲ Λητοῖ [25].

Ovid has committed a ſimilar blunder in his Metamorphoſes, where the Earth complains to Phaeton of her own conflagration;

Toſtos en aſpice crines,
Inque oculis tantum, tantum ſuper ora favillæ [26].

This fiction is juſtly condemned by Addiſon as unnatural [27], and his criticiſm will equally apply to the others. Since Scaliger alludes to the old Moralities of the French Theatre, we may derive evidence of the ſame nature from our Engliſh Myſteries: That Death was a frequent Character in them, we may infer from the genuine interpretation of theſe lines in Shakeſpeare;

Merely thou art Death's Fool;
For him thou labour'ſt by thy flight to ſhun,
And yet run'ſt towards him ſtill [28].

As Harlequin in our modern Pantomimes attempts to elude Pantaloon by various ſtratagems, ſo did the Fool endeavour to elude Death in theſe ancient exhibitions of our infant

[25] V. 204. [26] L. 2. v. 284, &c.

[27] We have here a ſpeech of the Earth, which will doubtleſs ſeem very unnatural to an Engliſh Reader. (Vol. i. p. 223. Ed. 1730.)

[28] Meaſure for Meaſure, Act III. S. I.

drama:

drama: His tricks however were always fruſtrated, and he fell into the immediate ſnares of his cunning Antagoniſt. But we are enabled to produce a far more reſpectable authority, where Death was deſigned a Character on the ſtage in our own language. This appears from the original ſketches of Paradiſe Loſt, ſtill preſerved, which Milton intended for a tragedy [29]. Hence his famous allegory of Sin and Death was afterwards interwoven into his Epick poem: This has been reprobated by Addiſon, "becauſe Perſons of ſuch chi-"merical exiſtence are not proper actors, and there is not "that meaſure of probability annexed to them which is re-"quiſite in this kind [30]." If this beautiful remark attaches on the Epopœia, it will ſtrike the Drama with ſtill greater force, ſince all marvellous machinery is leſs adapted to the latter than the former. Hence we muſt condemn this Character of Thanatos in this Alceſtis. Other Criticks have cenſured it for different reaſons. Dacier on Ariſtotle pronounces the dialogue between him and Apollo in the opening of the Play unneceſſary [31]. The Italian Tranſlator, Martello, blames the mixture of an ideal Perſonage with real Actors, "becauſe, if there be any thing, ſays he, on which "life ought not to be beſtowed, it is death: and, if ani-

[29] See Johnſon's Lives of the Engliſh Poets, vol. ii. p. 171 to 176. Ed, 1781.

[30] See Spectator, N° 273.

[31] L'ouverture de l'Alceſte pouvoit fort bien ſe faire ſans Apollon; le dialogue de ce dieu avec la mort étoit peu neceſſaire. (Remarque 19 ſur la Poetique d'Ariſtote, p. 261. Ed. 1692.)

"mated

" mated, we ought to make him ſpeak with ſuch Beings, " as Fever, Envy, &c. not with Apollo [32]." In vindication of Euripides, another Italian Tranſlator, Pariſotti, has repelled the attack, and attempted to diſtinguiſh between active and paſſive Death [33]: Their arguments on both ſides are ſo miſerably futile, that they do not deſerve inſertion. The manly ſenſe of Johnſon however muſt not paſs unnoticed on this ſubject: " To give material agency to ſuch allego- " rical Characters, ſays the Engliſh Biographer in the Life " of Milton, is to ſhock the mind by aſcribing effects to " nonentity: In the Prometheus of Æſchylus, continues he, " Violence and Strength, and in the Alceſtis of Euripides " we ſee Death brought upon the ſtage all as active Perſons " of the Drama; but no precedent can juſtify abſurdity [34]." Hence we will proceed to analyze the Character of Alceſtis herſelf. This Theſſalian Queen is repreſented, as immediately

[32] Primieramente quel ſuo meſcolar fra gli attori reali un perſonaggio ideale, come la Morte, è coſa troppo inveriſimile, ed in conſeguenza inſoffribile; perchè, ſe v'ha qualche coſa, a cui non ſi debba dar vita, queſta è la Morte; e quando dare le ſi doveſſe, facciamola parlar con la febbre, con l'invidia, col tradimento, &c. (Dedicazione à L'Alceſte, tom. i. p. 273. Teatro Italiano Ed. Rom. 1715.) The Author in the original has ſubſtituted Hercules inſtead of Apollo, as the Character, with whom Thanatos converſes. I have corrected this error in my verſion.

[33] See Raccolta d'Opuſcoli Scientifici e Filologici, tom xii. p. 19, &c. Ed. Venez, 1735. It is curious, that he alſo ſhould have imitated the error of Martello in ſubſtituting Hercules, inſtead of Apollo: La Morte introdotta da Euripide à parlar con Ercole. (Id. p. 22.)

[34] Lives of the Engliſh Poets, vol. i. p. 258. Ed. 1781.

preparing for her fatal cataſtrophe with the moſt moral purity and religious reſignation. She bathes her chaſte body in the pure rivulet, and arrays it in ſplendid apparel: Then, advancing to the altar of Proſerpine, ſhe prays with devout fervour for her infant Children: With her own hand ſhe crowns each domeſtick hearth, and without uttering a murmur, or ſhedding a tear, ſhe performs every ſacred ſolemnity. The Poet artfully inſinuates, that her beauty was unimpaired, and that her charms were now in their meridian luſtre. After this ceremony ſhe returns to her bridal chamber. Here her affection recoils, and we behold the Heroine melted into the Lover. She now addreſſes her nuptial couch with a farewell apoſtrophe and in a ſtrain of the moſt engaging delicacy: Her preſent condition is contraſted with her paſt happineſs; yet ſhe diſdains to murmur, and defies any Succeſſor of her bed to excell her in chaſtity, though ſhe might in fortune. This appeal to the hymenæal chamber in the moments of horror and diſtreſs was a favourite image of ancient poetry. Thus Deïanira in the Trachiniæ of Sophocles exclaims;

Ὦ λέχη τε καὶ νυμφεῖ' ἐμά
Τὸ λοιπὸν ἤδη χαίρετ', ὡς ἔμ' ἄ ποτε
Δέξεσθ' ἔτ' ἐν κοιταῖσι ταῖσδ' εὐνήτριαν [35].

Farewell (ſhe cry'd) for ever farewell now
My nuptial couch! for never ſhalt thou more
Receive this wretched burden [36].

[35] V. 939. [36] Franklin's Sophocles, vol. ii. p. 129. Ed. 1759.

Virgil

Virgil probably imitated theſe Græcian models, when he thus repreſents his dying Queen of Carthage;

Hìc poſtquam Iliacas veſtes notumque cubile
Conſpexit, paulum lachrymis & mente morata
Incubuitque toro, dixitque noviſſima verba [37].

But when ſhe view'd the garments looſely ſpread,
Which once he wore, and ſaw the conſcious bed,
She paus'd, and with a ſigh the robes embrac'd;
Then on the couch her trembling body caſt,
Repreſs'd the ready tears, and ſpoke her laſt [38].

It is obſerved by Pariſotti [39], that Triſſino has tranſplanted into his Sophoniſba the alluſions from the death of Alceſtis: Thus ſhe accoſts her couch in a correſponding vein:

E poſtaſi à ſeder ſopra il ſuo letto
Soſpirò forte e diſſe: O letto mio,
Ove depoſi il fior della mia vita,
Rimanti in pace; da queſt' ora innanzi
Dormiro ne la terra eterno ſonno [40].

This Tranſlator of Euripides alſo adds, that Sperone Speroni has placed his Canace, when ſhe kills herſelf, in a ſimilar poſture, and has given her ſentiments obviouſly derived from the Græcian drama;

Letto de miei diletti mentre à Dio piacque, &c [41].

[37] Æn. l. 4. v. 650. [38] Dryden's Æneis, b. iv. v. 936.
[39] Raccolta d'Opuſcoli Scientifici e Filologici, tom. xii. p. 12. Ed. Venez. 1735.
[40] Id. p. 12. [41] Id. p. 49.

We next contemplate Alceſtis in the moſt intereſting ſituation. She endeavours with unavailing efforts to abandon the object of her affection, and then ſhe pants for another farewell look: Her ſobbing Infants cling around their Mother's robes, and are claſped to her parental boſom: Each weeping Domeſtick is honoured with her royal hand, and addreſſed in the moſt endearing terms. The inconſolable Admetus ſupports his expiring Conſort, and implores her not to deſert him. But ſhe now conſumes with diſeaſe, and ſcarçely breathing is anxious to ſteal another glance from the departing day, as never imagining to enjoy again the radiance of the Sun.

Ὅμως δε, καίπερ σμικρὸν ἐμπνέουσ', ἔτι
Κλέψαι προσαυγὰς βούλεται τὰς ἡλίου,
Ὡς ὔποτ' αὖθις, ἀλλὰ νῦν προνύσταιον,
Ἀκτῖνα κύκλον θ' ἡλίου προσόψεται [42].

This laſt expreſſion is well rendered by the Italian Tranſlator, Carmeli;

Vuole
Come involar degli Febei ſplendori
La dolce viſta [43].

Yet ſome Commentators have had ſo little taſte, as to ſubſtitute the cold word βλέψαι, inſtead of κλέψαι [44]; by which Alceſtis is repreſented only ſolicitous to behold, inſtead of

[42] V. 206. [43] V. 95. tom. iii. p. 47.
[44] See the Note of Barnes, on v. 204.

ſtealing

ſtealing the ray of light. The ſentiment itſelf is no leſs philoſophical than poetical;

For who, to dumb Forgetfulneſs a prey,
This pleaſing anxious being e'er reſign'd,
Left the warm precincts of the chearful day,
Nor caſt one longing lingering look behind[45]?

Theſe lines of Gray are conſidered by Johnſon, in his Life of that Poet, as original; and he aſſerts, that he had never ſeen the notions in any other place[46]. I am inclined to ſuppoſe, that the ideas might be derived from this paſſage in the Alceſtis, ſince there is a conformity of ſentiment, and even a ſimilarity of expreſſion in the laſt line: But the imitation of Gray is more obviouſly perhaps derived from Milton than Euripides:

Who would loſe,
Though full of pain, this intellectual being?
Thoſe thoughts that wander through Eternity,
To periſh rather, ſwallow'd up and loſt
In the wide womb of uncreated night,
Devoid of ſenſe and motion[47]?

After this picture of the dying Theſſalian Queen, drawn by the Domeſtick of the palace, we behold the Heroine herſelf

[45] Gray's Elegy, p. 54. Ed. Glaſgow, 1768.
[46] Lives of the Engliſh Poets, vol. iv. p. 485. Ed. 1781.
[47] Paradiſe Loſt, b. ii. v. 151.

on the ſtage. On her firſt entry we find her imagination tranſported into a ſublime viſion: She fancies, that the Ferryman of Pagan Hell is actually preſent in his boat, and not only hears Charon's voice, but repeats his very words, complaining of delay, and urging her inſtant departure. According to her inflamed ideas, ſhe is already in the Infernal Manſions, and in the awful preſence of the King of Terrors:

Οὐκ ὁρᾷς,
Νεκύων ἐς αὐλὰν, ὑπ' ὀφρύσι κυαναυγέσι βλέπων ω]ερω]ὸς Ἅδας [48];

Doſt thou not ſee him,
How ſtern he frowns beneath his gloomy brows
The impetuous Pluto [49]?

Is not the Reader here tempted to aſk the very queſtion with Alceſtis? Is not the object diſplayed to the eye by the magick enchantment of the Poet? It is wonderful, that Longinus did not illuſtrate his elegant chapter of Viſions with this appoſite and animated example. Ὅταν δὲ λέγῃς, ὑπ' ἐνθουσιάσμου καὶ πάθους βλέπειν δόκῃς, καὶ ὑπ' ὄψιν τιθῇς τοῖς ἀκούουσιν [50]. That it did not eſcape the exquiſite taſte of Racine, I have already ſhewn in a Note on this Play [51]. Alceſtis proceeds

[48] V. 261. [49] Potter's Alceſtis, v. 264.

[50] De Sublim. ſect. 15. See alſo my Note, N° XXIV. on the Illuſtrations of the Bacchæ, p. 408.

[51] See N° XVIII. on V. 256, p. 97.

to

to repreſent her ſituation to Admetus. She aſſerts, that ſhe might have ſurvived him, and been married to another Monarch; but her conjugal love triumphed over every other ſentiment, and ſhe expired in the bloom of life without reluctance, the Subſtitute of her Huſband. This magnanimous ſacrifice is contraſted with the daſtard conduct of Admetus's Parents, who abandoned their Son, and ſuffered her to expire. After this amiable diſplay of her conduct as a Wife, ſhe relapſes into the Mother. Her parental regard for her Orphan Children is ſhewn by ſoliciting their Father not to eſpouſe another Woman after her deceaſe, ſince ſhe conſiders a Stepdame, as a monſter of malignity: Her Son might perhaps be ſheltered, but her Daughter would be inevitably expoſed to all the conſequences of imperious contumely: Hence the innocent Virgin might be blaſted in her reputation; nor would a mother attend her in her bridal hour, nor parent conſole her under the throes of parturition:

Οὐ γάρ σε μήτηρ ἔτε νυμφεύσει πόσει,
Οὔτ' ἐν τόκοισι σοῖσι θαρσυνεῖ, τέκνον [52].

This laſt image will probably offend the delicacy of modern Criticiſm; but the Ancients were leſs faſtidious in their ſentiments and expreſſions copied from Nature; and the Engliſh Reader, who reflects, that he often hears the following language in Shakeſpeare, uttered by Lady Macbeth, with

[52] V. 318.

applauſe, will be more inclined to ſhew indulgence to the Græcian Poet;

I have given ſuck; and know
How tender 'tis to love the babe that milks me;
I would, while it was ſmiling in my face,
Have pluck'd my nipple from his boneleſs gums [53].

Yet what modern Dramatiſt would venture on alluſions couched in ſuch diction, or thus expoſe himſelf to the malignant ſatire of contemporary Wit? Alceſtis, having now obtained the ſanction of Admetus's promiſe, delivers her two Children into his hand, and then expires. Such is the faint outline of this inimitable Queen, whom Piety, Love, parental Tenderneſs, ſocial Benevolence, and every other Virtue, conſpire to adorn with their rival charms. The Votary, Wife, Mother, Miſtreſs, diſcharges the moral duties of each different ſituation, and diſplays a finiſhed model of human Nature. It is a ſingular fatality, that Euripides, who has drawn the loveliеſt portrait of Woman, ſhould have been ſtigmatized with the odious epithet of Μισογύνης, or the Hater of the fair ſex, by the Ancients. We learn from Athenæus, that this ſarcaſm ſhould be conſtrued only in a dramatick, and not a phyſical ſenſe. This Critick records from the teſtimony of Hieronymus's Commentaries a witticiſm of Sophocles on this ſubject. When he heard his Contemporary Rival, branded with this appellation, he replied, Ὅτι μισογύνης

[53] Vol. iv. p. 489. Ed. Johnſon and Steevens, 1778.

ἐστὶν

ἐστὶν Εὐριπίδης ἔνγε ταῖς τραγωδίαις, ἔπει ἔνγε τῇ κλινῇ φιλογύνης [54]. "It is then in his tragedies alone, since his Character is the "reverse in life." We also find it mentioned by Stobæus [55]. Athenæus likewise on another occasion contrasts the opposite passions of these two Poets, and accuses Sophocles of a criminal attachment while Euripides was inclined to a natural foible; Φιλομείραξ δὲ ἦν ὁ Σοφοκλὴς, ὡς Εὐριπίδης φιλογύνης [56]. But, according to the fragment of Hermesianax the Colophonian [57], extracted from his Elegies, and inserted in Athenæus [58], Euripides is charged with this odious crime;

Φημὶ δε κακεῖνον τὸν ἀεὶ πεφυλαγμένον ἄνδρα,
Καὶ πάντων μῖσος κλώμενον ἐκ συνεχῶν
Πάσας ἀμφι γυναῖκας, ὑπὸ σκολίοιο τυπέντα
Τόξα νυκλερινὰς ἐτ ἀποθέσθ' ὀδύνας,
Ἀλλὰ Μακεδονίης πάσας καλενίσσαλο λαύρας,
Αἰγείων [59] μέθεπεν δ' Ἀρχέλεω ταμίην.

[54] Φιλογύνης δ' ἦν καὶ Εὐριπίδης ὁ ποιητὴς· Ἱερώνυμος γοῦν ἐν ἱσλορίκοις ὑπομνήμασι φησὶ ἅτως, ἐπιόνλος Σοφοκλεῖ τινος, &c. (L. 13. c. i. p. 557. Ed. 1612.)

[55] Sermones, c. 6. p. 80. Ed. 1549.

[56] Id. c. 7. p. 603.

[57] We have had lately two editions of this Fragment, one by Ruhnkenius, and the other by the Rev. Mr. Weston, who have both illustrated this obscure piece of ancient poetry with great erudition. An English Version of it may be seen in Mr. Cumberland's Observer, vol. ii. N° 40, p. 105.

[58] L. 13. c. 8. p. 603.

[59] Malim Ἀργείαν, says Casaubon in his comment. (Id. vol. ii. p. 882. Ed. 1612.

These

Theſe lines are very obſcure, and probably corrupt: yet an anecdote in the Life of our Poet by Manuel Moſchopulus contains a charge of a correſponding nature. He there informs us, that, as Euripides was going to viſit Craterus, the favourite of Archelaus, at an unſeaſonable hour, he loſt his life not by dogs, but by the rage of ſome Women, who tore him to pieces; for he too, ſays he, was addicted to ſimilar paſſions [60]. The Cambridge Editor repels the malignity of this ſtory, as repugnant to the chaſte manners and the advanced age of the Poet, who had then arrived at his ſeventy-fifth year [61]: He alſo appeals to the teſtimony of Dionyſius Byzantinus, who maintains in an epigram of the Anthologia, that Euripides fell a victim to age and death, and not to any fatal accident of this kind;

Οὔ σε κυνῶν γένος εἶλ' Εὐριπίδη, οὐδὲ γυναικῶν
Οἶστρος, τὸν σκοπίης Κυπρίδος ἀλλότριον,
Ἀλλ' Ἀΐδης καὶ γῆρας ὑπέκβαλε [62].

But to return to the drama; the next Character which preſents itſelf, is Admetus. If this Monarch is tried by the laws of Gallantry, we ſhall be apt to contemn the Man,

[60] Ἕτεροι δὲ ἱστόρησαν, οὐχ' ὑπὸ κυνῶν, ἀλλ' ὑπο γυναικῶν αὐτὸν διασπασθεῖναι, πορευόμενον ὡρὶ πρὸς Κράτερον τὸν ἐρώμενον Ἀρχελάου ϗ γὰρ ἔχειν αὐτὸν ϗ περὶ τὰς τοιάτας ἔρωτας. (See the Edition of Barnes, p. 50.)

[61] Alia narrantur de mulieribus & Cratero Archelai amaſio, quæ velut ab ipſâ ratione diſſentanea, ne quid hic repetam de poetæ caſtis moribus & provectâ ætate, procul hinc ableganda judico. (Id. p. 31.)

[62] L. 3. c. 25. ep. 37. v. 3.

who

who preſerves his life by the ſubſtitution of a Woman, and diſdain the Huſband, who is protected by the ſacrifice of the Wife: Thus Ovid, imploring the interceſſion of his Conſort to the Emperour Auguſtus during his exile, recoils with abhorrence from ſuch an idea:

Si mea mors redimenda tuâ (quod abominor) eſſet,
Admeti conjux, quam ſequereris, erat [63]!

And, if Euripides had aſſigned ſome powerful incentive for this conduct to overbalance the imputation of perſonal fear, ſuch as patriotiſm for inſtance, it would have tended to preſerve the majeſty of the hero with effect; but he adopted his materials from the Annals of Pagan Hiſtory, and reſted on the ſimple baſis of Ancient Mythology in ſupport of his fable. Beſides I have already obſerved [64], that Alceſtis having once devoted herſelf, it muſt be admitted, that Admetus had no longer the power of dying for himſelf, which helps to palliate his conduct: If therefore we ſuppoſe this, we muſt allow, that his lamentation is diſtinguiſhed with every poſſible mark of conjugal love and reſpect. His grief in one inſtance alone, as I have already ſhewn [65], is tranſported into a romantick extravagance. On his return from the ſepulchre he revolts at each object of his palace, and paints his forlorn condition with elegance and pathos. In

[63] Epiſt. ex Ponto, l. 3. ep. 1. v. 106.
[64] See Preliminary Eſſay, p. 9.
[65] See my Note, N° XXIII. on V. 348, p. 126.

vain

vain does the Chorus attempt to conſole him. He is too much abſorbed in woe to liſten to the voice of friendſhip. The idea of his loſt Partner entirely occupies his mind. Society terrifies him, as he would there be diſguſted; and ſolitude is ſtill more dreadful, ſince the recollection of his Queen would haunt his fancy. The very image of his nuptial couch would inevitably ſtrike his affrighted eye;

Ἡ μὲν γὰρ ἔνδον ἐξολεῖ μ' ἐρημία,
Γυναικὸς εὐνὰς εὖτ' ἂν εἰσίδω κενὰς,
Θρόνους τ' ἐν οἴσιν ἵζε[66].

This natural ſentiment correſponds with the picture of the loveſick Dido in the Æneid;

Sola domo mœret vacuâ, ſtratiſque relictis
Incubat; illum abſens abſentem auditque videtque[67].

But the widowed Halcyone in the Metamorphoſes of Ovid may be contraſted ſtill nearer with the Theſſalian king;

Vacuum petit anxia lectum,
Seque toro ponit; renovat lectuſque locuſque
Halcyones lachrymas, & quæ pars admonet abſit[68].

And the beautiful language of the forſaken Ariadne in her Epiſtle to Theſeus is of the ſame quality;

Sæpe torum repeto, qui nos acceperat ambos;
Sed non acceptos exhibiturus erat;

[66] V. 946. [67] L. 4. v. 83. [68] L. xi. v. 473.

Et

Et tua, quà poſſum, pro te veſtigia tango;
Strataque quæ membris intepuere tuis.
Incumbo, lachrymiſque toro manante profuſis,
Preſſimus, exclamo, te duo; redde duos:
Venimus huc ambo; cur non diſcedimus ambo?
Perfide, pars noſtri, lectule, major ubi eſt [69]?

Such is the melancholy ſcenery of Admetus's domeſtick woe. We next contemplate him chagrined with every foreign ſpectacle; but his greateſt apprehenſion ariſes from the horror of that obloquy, which may be darted againſt him on account of his puſillanimous attachment to human life, and his cowardly ſubterfuge from death;

Ἐρεῖ δὲ μ' ὅστις ἐχθρὸς ὢν κυρεῖ τάδε·
Ἰδοὺ τὸν αἰσχρῶς ζῶνθ', ὅς ἀντὶ ἔτλη θανεῖν·
Ἀλλ' ἣν ἔγημεν ἀνδρὸς ἀψυχίᾳ
Πέφευγεν ἅδην [70].

This dread of ſhame is certainly the greateſt incentive of virtuous action. Even the Homerick Hector might perhaps avoid the battle, if his ſoul did not recoil at that imputation, which the Trojan Women might caſt on him;

Ἀλλὰ μάλ' αἰνῶς
Αἰδέομαι Τρῶας καὶ Τρῳάδας ἑλκεσιπέπλους,
Αἴκε, κακὸς ὥς, νόσφιν ἀλυσκάζω πολέμοιο [71].

[69] Heroid. Epiſt. 10. v. 58. [70] V. 957. [71] Il. l. 6. v. 443.

How

How would the ſons of Troy in arms renown'd,
And Troy's proud dames, whoſe garments ſweep the ground,
Attaint the luſtre of my former name,
Should Hector baſely quit the field of fame[72] !

Another feature in this Character of Admetus is the venerable regard for hoſpitality. I could have wiſhed, that he had not violated truth in his dialogue with Hercules, where he diſguiſes the cauſe of his mourning, leſt his heroick Gueſt ſhould depart from the houſe of woe. We learn from him, that the epithet ἄξενος[73], or inhoſpitable, would complete the ſum of his miſery. Hence the reward, ariſing from this act of benevolence, produces the cataſtrophe of the plot. When his Conſort is reſtored, veiled under a counterfeit form, he is ſtruck with the reſemblance of this imaginary Stranger to Alceſtis herſelf, feels the pang of remorſe, and pathetically exclaims,

Δοκῶ γὰρ, αὐτὴν εἰσορῶν, γυναῖχ' ὁρᾶν
Ἐμὴν[74].

When I look on her,
Methinks I ſee my Wife[75].

Is not this the language of genuine Nature, delivering her ſentiments with the moſt intereſting ſimplicity? He at firſt

[72] Pope's Iliad, b. vi. v. 565.
[73] V. 556.
[74] V. 1068.
[75] Potter's Alceſtis, v. 1140.

refuſes to receive her, but at laſt, overpowered by Hercules, he conſents, though with the utmoſt reluctance and horror ;

Νίκα νυν· ἐ μὴν ἀνδάνουσά μοι τοισῖς [75].

Thou doſt conſtrain me, king, againſt my will [76].

It is remarkable, that the Author of the Greek Argument, prefixed to this Play, aſſerts, that Admetus perſeveres in his reſolution not to accept the Stranger from Hercules, who then reveals Alceſtis ; Μὴ βουλομένῳ δὲ ἐκείνῳ, ἀποκαλύψας ἔδειξεν ἣν ἐπένθει [77]. But this is contrary to the internal evidence of the drama, though I could have wiſhed it had been conſiſtent with truth, ſince I think it would have been an improvement. The next Character, which demands our attention, is the aged Pheres. Under this Perſonage is conveyed a bitter ſarcaſm on thoſe old Men, who prefer a ſtate of ignominious decrepitude to a glorious death. The Fable of Æſop, intitled Γέρων καὶ Θάνατος, is here exemplified. The Moraliſt teaches, that every one is a lover of life, and however oppreſſed with years, or involved in misfortunes, the lingering wretch refuſes to be relieved, and ſolicits his burden to be replaced on his aching ſhoulders. Τὸν φόρτον τοῦτον ἆρας

[75] V. 1108.

[76] Potter's Alceſtis, v. 1189.

[77] Ed. Barnes, p. 264.

ἐπιθῆς

ἐπιθῆς μοι [78] is his prayer in that anxious moment. Hence in the correſponding language of Shakeſpeare

We would fardels bear
To groan and ſweat under a weary life [79].

This melancholy ſentiment of exhauſted human Nature is no where ſo finely expanded, as in the flowing lines of Prior, addreſſed to Mezeray;

'Tis ſtrange, dear Author, yet it true is,
That down from Pharamond to Louis
All covet life, yet call it pain:
All feel the ill, yet ſhun the cure;
Can ſenſe this paradox endure?
Reſolve me Cambray or Fontaine.
The man, in graver tragick known,
Tho' his beſt part long ſince was done,
Still on the ſtage deſires to tarry;
And he, who play'd the Harlequin,
After the jeſt ſtill loads the ſcene,
Unwilling to retire, tho' weary [80].

Hiſtorical inſtances are not wanting to confirm the truth of this moral aſſertion. The Philoſopher Theophraſtus

[78] Fab. xx. p. 16. & Addenda, p. 252. Ed. Oxon. 1718. "The Old Man and Death" is alſo to be found among the Oriental Fables of Lokman, inſerted in the Arabian Grammar of Erpenius.

[79] Hamlet, A. iii. S. i. vol. x. p. 278. Ed. Johnſon & Steevens, 1778.

[80] Vol. i. p. 123. Ed. 1733.

reached

reached the period of eighty-five years, as is recorded by Diogenes Laertius [81]; yet we learn from Cicero, that he was reported to have accuſed Nature on his death-bed, becauſe ſhe had aſſigned a protracted term of life to Ravens and Stags, which was of no uſe to them; and had beſtowed on Man ſo limited a period, who was ſo intereſted in this event; for had his exiſtence been enlarged, human life might poſſibly have been accompliſhed in all arts and ſciences: He therefore complained of his own diſſolution at the moment, when he began to have a view of them [82]. The effeminate and diſgraceful ejaculation of Mæcenas on this ſubject has been preſerved by Seneca: This Epicurean Courtier thus exclaimed;

Debilem facito manu,
Debilem pede, coxâ;
Tuber adſtrue gibberum,
Lubricos quate dentes;
Vita dum ſupereſt, benè eſt;
Hanc mihi, vel acutâ
Si ſedeam cruce, ſuſtine [83]!

[81] Ἐτελεύτα δὲ γηραιὸς βιὺς ἔτη πέντε καὶ ὀγδοήκοντα. (L. 5. p. 123. Ed. 1664.)

[82] Theophraſtus autem moriens accuſâſſe naturam dicitur, quod cervis & cornicibus vitam diuturnam, quorum id nihil intereſſet, hominibus, quorum maximè intereſſet, tam exiguam vitam dediſſet; quorum ſi ætas potuiſſet eſſe longinquior, futurum fuiſſe, ut omnibus perfectis artibus omni doctrinâ hominum vita erudiretur: Querebatur igitur ſe tum, cum illa videre cœpiſſet, extingui. (Tuſcul. Quæſt: l. 3. c. 28.)

[83] Epiſt. 101, tom. ii. p. 501. Ed. 1672.

The Roman Philoſopher has condemned this "turpiſſimum "votum," as he juſtly brands it with manly indignation, and concludes his ſpirited remonſtrance in theſe emphatick words: "Quid huic optes niſi deos faciles? quid ſibi vult "iſta carminis effeminati turpitudo? quid timoris demen- "tiſſimi pactio? quid tam fœda vitæ mendicatio? Huic pu- "tas unquam recitâſſe Virgilium,

"Uſque adeone mori miſerum eſt [84]?"

It is this wretched attachment to the languiſhing remnant of decaying life, that characteriſes Pheres; but Euripides has made him defend himſelf againſt the attack of Admetus in the drama: He there aſſerts, that neither Nature nor Cuſtom ever required the ſacrifice of the Father, as the ſubſtitute for the Son, and expatiates on the pleaſure of human exiſtence, retorting the imputation of cowardice. His language is the reverſe of that which the affectionate Mother in another tragedy of our Poet adopts: Andromache, there menaced with the death of her child, unleſs ſhe deſcended from the altar of refuge to be ſacrificed herſelf, pronounces her reſolution to deſcend to hell, that ſhe may avert his fate, and conſiders it as a diſgrace not to die for her offſpring;

Ἐμοὶ δ' ὄνειδος μὴ θανεῖν ὑπὲρ τέκνων·
Ὦ τέκνον, ἡ τεκοῦσα σ', ὡς σὺ μὴ θάνῃς,
Στείχω πρὸς ᾅδην [85].

[84] Id. p. 502.

[85] Andromache, v. 410, 413, 414.

The

The old Evander in the Æneid pours the ſame ſentiments over his deceaſed Pallas, and wiſhes that he could have preſerved his life by the exchange of his own;

> Contrà ego vivendo vici mea fata, ſuperſtes
> Reſtarem ut genitor: Troûm ſocia arma ſecutum
> Obruerent Rutuli telis, animam ipſe dediſſem,
> Atque hæc pompa domum me, non Pallanta, referret [87].

Every Reader, who ſympathizes with theſe fine feelings of generous humanity, muſt contemn the abject Pheres; and the Poet has contrived to render him completely odious by giving him a ſentiment which conveys an intire indifference for human eſteem after his own death;

> Κακῶς ἀκούειν δ' μέλει θανόντι μοι [88],
>
> An ill report will not affect me dead [89].

The contentious dialogue between him and his ſon has been much cenſured by ſome modern Criticks, and Brumoy has elaborately endeavoured to defend it; but his arguments, I am afraid, are rather too overſtrained, and his aſſertions not always warranted. He tells us for inſtance, that Admetus was commanded by Apollo to live, "Par la neceſſité, où il "ſe voir d' obeir à un dieu, qui lui ordonne de vivre [90]."

[87] Æn. l. xi. v. 163. [88] V. 726. [89] Potter's Alceſtis, v. 771.
[90] Theatre des Grecs, tom. iii. p. 171. Ed. 1732.

But what evidence is there of this, ſince he was only conditionally reprieved? Again he ſuppoſes, "that Pheres, "willing to aſſiſt at the funeral of Alceſtis, ſacrificed by "his obſtinacy, appears both to inſult the grief of his ſon, "and to offend the god." Secondement Pheres voulant "aſſiſter aux funerailles d'Alceſte, qu'il a ſacrifié par ſes ré-"fus, ſemble inſulter doublement à la douleur de ſon fils, "& offenſer doublement Apollon [91]." But Pheres had no deſign of this ſort, and only complied with a Græcian Cuſtom of beſtowing ornaments on deceaſed bodies [92]; there is nothing in the Play to juſtify this ſuppoſition. Another Frenchman, Monſieur Racine, in his Diſcourſe on the Imitation of Manners in Poetry, inſerted in the Memoirs of the Royal Academy of Inſcriptions and Belles Lettres, has alluded to this Scene in the following words: "Les idées du "devoir n'ont pas eſté moins differentes ſuivant les temps & "les lieux, que celles de l' honneur. Sans doute quelque "loy pareille ou quelque maxime de religion, firent paroître "juſtes aux Atheniens, les reproches d' Admete à Pherés. "Ce n'eſt pas ici le lieu de juſtifier cette fameuſe ſcene d' "Euripide, ſi connue des ennemis de l' Antiquité; il me "ſuffit de prouver par cette example, que les hommes "n'ont pas eu toujours les memes idées ſur leur principaux "devoirs [93]." There is no truth in this remark; neither

[91] Id. p. 172.

[92] See my Note, N° XLIV. on v. 613. p. 215.

[93] Tom. xiii. p. 365.

law

law nor religion had any thing to do either with the ſentiments or language in queſtion: the fact is, that the mode of reaſoning and argument correſponded with the prevailing genius and taſte of the Athenians, who were ſo much attached to the ſpirit of controverſy, and eloquence of debate on all political and philoſophical topicks. However I cannot but think this logical combat of jarring words more adapted to the forum than theatre, and inconſiſtent with the nature of dramatick poetry: The Ancients had their reſpective faults, as well as the Moderns, in all their compoſitions; and it is the duty of juſt criticiſm neither to idolize any particular age or country with blind bigotry, nor to cenſure with indiſcriminate malignity. The Character of Hercules, as diſplayed in the Alceſtis, now remains for our contemplation. In the firſt ſcene between him and Admetus there is too much trifling antitheſis of dialogue, which rather degrades both the monarch and hero. Brumoy's vindication of it is curious: "On étoit moins delié & moins penetrant du tems d' Her-"cule que du notre [94]." But ſurely the human capacity ſhould be allowed equal in regard to common ſenſe in all æras, and no reaſon can he aſſigned, why Hercules ſhould be deficient in diſcernment, as he rather appears to be on this occaſion. Beſides it is not ſo much the age of Hercules, as that of Euripides himſelf, which ought to be conſidered in this reſpect; and Brumoy muſt admit, that the Athenians

[94] Theatre des Grecs, tom. iii. p. 174. Ed. 1732.

were not ſubject to his remark. We next behold Hercules returned from the banquet, where he is repreſented to have revelled in convivial intemperance. His appearance correſponds with this deſcription. He harangues on the ſhortneſs of life, the enjoyment of pleaſure in that fugitive ſtate, the certainty of death, and concludes his merry lecture with this axiom;

Ὄνλας δὲ θνητὸς θνητὰ χ' φρονεῖν χρέων [95].

Since we are mortal, be our minds intent
With mortal things [96].

I have already ſhewn in a Note [97], how one of his precepts or εὔφραινε σαυτὸν, tallies with the epitaph of Sardanapalus; and here we may obſerve another ſtriking analogy of ſentiment, as contained in the Epigram of the Anthologia on the tomb of that effeminate Monarch;

Εὖ εἰδὼς ὅτι θνητὸς ἔφυς τὸν θυμὸν ἄεξε,
Τερπόμενος θαλίῃσι· θανόντι σοι οὔτις ὄνησις [98].

Since, Mortal, thou art born with mortal ſoul,
Revel in Pleaſure, quaff her genial bowl;
For naught avails thee, when the ſilent tomb
Shall once conſign thee to Oblivion's doom.

[95] V. 799.
[96] Potter's Alceſtis, v. 854.
[97] N° L. on v. 788, p. 251.
[98] L. 3. c. 7. p. 217. Ed. 1566.

Mr.

Mr. Potter, the Engliſh Tranſlator, has called this ſpeech of Hercules "A grace borrowed from Comedy[81]." But I cannot conſider it in this light, ſince the Epicurean leſſon is ill adapted to the virtuous Character of this exalted hero: I am tempted to exclaim with indignation in the words of Horace,

> Hâc arte Pollux et vagus Hercules
> Innixus arces attigit igneas[82]?

The Scholiaſt has advanced another objection to this ſcene: "The Poet, ſays he, has improperly introduced the intoxi-"cated hero philoſophizing, who ought rather to have ridi-"culed the philoſophy of another." Οὐκ εὐλόγως τὸν ἡρῶα εἰσήγαγε φιλοσοφοῦντα ἐν μέθῃ, ὃν ἔδει καὶ ἄλλου φιλοσοφοῦντος διαπαίζειν. It is however ſome alleviation of this cenſure, that the philoſophy of Hercules is of the ſame jovial quality, as ſprings from his ſituation, and the beſt apology is, though not a ſufficient vindication, that this ancient Hero was, as I have proved in my Note on this ſubject[83], hiſtorically recorded to have been addicted to the free indulgence of wine, and famous for his powers of enjoying it: yet it muſt be confeſſed, that it is not the object of Tragedy, nor conſiſtent with her dignified ſolemnity, to diſplay the ordinary vices and ludicrous failures of Mankind. Our Poet however was not

[81] See his Note on the paſſage. [82] Hor. Carm. l. 3. od. iii. v. 10.
[83] N° XLIX. on v. 759, p. 247, &c.

the firſt, who introduced this frolickſome levity into the ſerious drama. We read in Athenæus, "that Æſchylus, "and not, as ſome Authors aſſerted, Euripides, firſt pro- "duced the ſpectacle of drunken Characters. The former "diſplayed the inebriated Companions of Jaſon in his Cabeiri "on the ſtage, and inveſted his heroes, continues he, with "his own qualities; for he always compoſed his pieces under "the influence of wine: Hence Sophocles is related by "Chamæleon to have told him ſarcaſtically, Εἰ καὶ τὰ δέοντα "ποιεῖς, ἀλλ' οὐκ εἰδώς γε ποιεῖς, though you do what you ought, "it is without deſign [84]." The ſame perſonal imputation cannot attach on Euripides; nor has he repreſented Hercules diſguiſed by intoxication, though enlivened from the banquet. Perhaps the beſt comment on this ſcene will be the following words, extracted from the Polymetis of Spenſe, and applied to a celebrated Figure of this God, whoſe hiſtory he has traced. "This Hercules, ſays he, had a cyathus in "one hand and his club in another with a mild good na-

[84] Πρῶτος γὰρ ἐκεῖνος, καὶ οὐχ, ὡς ἔνιοι φασὶν, Εὐριπίδης, παρήγαγε τὴν τῶν μεθυόντων ὄψιν ἐς τραγῳδίαν. ἐν γὰρ τοῖς Καβείροις εἰσάγει τὰς περὶ τὸν Ἰάσονα μεθύοντας· ἃ δ' αὐτὸς ὁ Τραγῳδοποιὸς ἐποίει, ταῦτα τοῖς ἥρωσι περιέθηκε. μεθύων γοῦν ἔγραφε τὰς τραγῳδίας. διὸ καὶ Σοφοκλῆς αὐτῷ μεμφόμενος ἔλεγεν, ὅτι ὦ Αἰσχύλε, εἰ καὶ τὰ δέοντα ποιεῖς, ἀλλ' οὖν οὐκ εἰδώς γε ποιεῖς, ὡς ἱστορεῖ Χαμαιλέων ἐν τῷ περὶ Αἰσχύλε. (L. 10. c. 7. p. 428. Ed. 1612.) Scaliger in his Poeticks has thus adopted this remark of Athenæus. Primus Æſchylus non (ut putant) Euripides in ſcenam tragicam ebriorum intulit ſpectaculum; in Cabeiris enim introducit Jaſonis comites ebrios, ipſe fortaſſe haud multo minus, cum illa ſcriberet. (L. i. c. 16. p. 56. Ed. 1517.)

"tured

" tured look, that ſeemed to invite others to be as happy " and well pleaſed as himſelf, or poſſibly with that ſame " look, and that ſteady pleaſure in drinking, with which he " is repreſented in an ancient gem, copied perhaps from this " very figure of Admon, and belonging at preſent to the " Marquis Veroſpi at Rome [85]." Had this ingenious Author recollected the philoſophy of Hercules, here delivered in the Alceſtis, he would have embraced the fortunate opportunity of illuſtrating this correſpondence between the ancient Artiſts and Poets. But to proceed in our analyſis, the hero, informed of the Queen's death, immediately aſſumes dignity with a generous ſpirit, repents of the unſeaſonable revelry in the houſe of mourning, and reſolves to reward the royal Benefactor by reſcuing his departed Conſort from Death: he ventures to encounter this enemy at her tomb, and his deportment there increaſes our idea of his excellence; while we admire his courage, we applaud his virtue. The laſt Character, which demands our diſcuſſion, is the Chorus. Theſe Pheræan Citizens in their firſt ſong deſcribe the deſperate ſituation of the dying Alceſtis, and the impoſſibility of relieving her by any addreſs to the Oracles: hence they lament the loſs of Æſculapius, who poſſeſſed the power of raiſing the dead by his medical knowledge; but now, ſay they, every hope is forlorn, ſince ſacrifices have been offered to all the Deities in vain. Their next Ode celebrates the

[85] Dial. 9th. p. 126. Ed. 1747.

memory

memory of their departed Queen with enchanting melody. They proclaim to the Infernal Gods, that the nobleſt Female has now deſcended to their dreary manſions: hence they propheſy, that the immortal Alceſtis will be the favourite theme of Muſicians and Bards at the ſacred feſtivals of Sparta and Athens: yet, notwithſtanding this certainty of eternal fame, they wiſh to reſtore her to the realms of day: conſcious of their inefficacy to procure this object, they pray, that the earth may lie gently on her boſom, and that ſhe may be bleſt for ever. Her generous ſacrifice in the bloom of life is contraſted with the cold conduct of the decrepit Parents of Admetus; and the Monarch is declared to be an object of abhorrence, if he again embrace the matrimonial ſtate. Their third ſong follows the reſolution of the king to entertain Hercules in his palace. It therefore expatiates with propriety on this magnanimous act of Hoſpitality. They extoll the Court, where Apollo himſelf had been received. The name of this God of harmony fires them to deſcribe the marvellous operation of his lyre over the moſt ferocious animals:

Σὺν δ' ἐποιμαίνοισ' χαρᾷ μελέ-
ων, βαλιαί τε λύγκες [86].

Amidſt thy flocks in harmleſs play
Wantons the lynxes ſpotted brood [87].

[86] V. 579.

[87] Potter's Euripides, vol. i. p. 207.

Milton

Milton has tranſlated this paſſage in his Latin poem on Manſus, where he paints the power of Apollo's muſick;

Mulcenturque novo maculoſi carmine lynces [88].

The Chorus thus proceeds in their animated ſong:

Ἔβα δὲ λιπὼν Ὄθρυ-
ος νάπαν λεόντων
Ἃ δαφοινὸς ἴλα·
Ἐχόρευσε δ' ἀμφὶ σὰν κιθάραν,
Φοῖβε, ποικιλόθριξ
Νεβρὸς, ὑψικόμων πέραν
Βαίνασ' ἐλαφᾶν σφυρῷ κέφῳ,
Χαίρασ' εὐφρονι μολπᾷ [89].

Pleas'd from his lair on Othrys' rugged brow
The lion ſeeks the vale below;
Whilſt to thy lyre's melodious ſound
The dappled hinds in ſportive meaſures bound.
And as the vocal echo rings,
Lightly their nimble feet they ply,
Leaving their pine-clad foreſts high,
Charm'd with the ſweet notes of thy gladdening ſtrings [90].

I have inſerted this paſſage, that it may be compared with the correſponding imagery of Shakeſpeare, who cannot be ſuſpected of borrowing from the Græcian Poet;

[88] V. 69. [89] V. 587. [90] Potter's Euripides, vol. i. p. 207.

For

For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing, and neighing loud,
Which is the hot condition of their blood;
If they perchance but hear a trumpet ſound,
Or any air of muſick touch their ears;
You ſhall perceive them make a mutual ſtand;
Their ſavage eyes turn'd to a modeſt gaze
By the ſweet power of muſick [91].

Here we muſt acknowledge, that Euripides has the advantage in the firſt part of the deſcription, ſince the lions and the hinds are ſuperior to the herd of colts; but Shakeſpeare is far beyond the Athenian in the "modeſt gaze of the "ſavage eyes" to the χαίρωσ' εὔφρονι μολπᾷ, which expreſſes only pleaſure in the enchanting melody. After this poetical excurſion the Chorus returns to their encomium on Admetus, and their ode concludes with a moral apophthegm on generoſity, virtue, and piety. If we advert to their conduct in the dialogue, we ſhall find, that it correſponds with dramatick duty. Alarmed at the acrimony of language between the father and ſon, they remonſtrate againſt it with that propriety of decorum [92], which Horace has attached to their venerable Character;

[91] Merchant of Venice; A. V. Sc. 1. vol. iii. p. 237. Ed. Johnſon & Steevens, 1778.

[92] V. 673, 674, 706, 707.

Ille

Ille bonis faveatque, et conſilietur amicè,
Et regat iratos [93].

On the return of Admetus from the ſepulchre of Alceſtis, they ſympathize with their Sovereign in thoſe conciſe ejaculations, which are the language of natural ſorrow, and which the melody of the Græcian language admits. The Engliſh Tranſlator, Mr. Potter, conſcious of the difficulty in rendering them literally, has blended ſeveral together in his verſion; but we may conclude, that they had a pathetick effect in the original, and eſpecially, as the metre is there diverſified, ſince the Chorus adopts the ſtrophe and antiſtrophe, while Admetus laments in anapæſts. This variety of meaſure prevented the effect of monotony to the ear; and if we add to this the charm of inſtrumental muſick, we may eſtimate the power of theſe combined cauſes. After condoling with their monarch, theſe affectionate Citizens endeavour to alleviate his grief by alleging the ſtrongeſt example of miſfortune, which human nature admits: This is the loſs of an only ſon to an aged Parent: "Yet, ſay they, even he endures his calamity with moderation, though childleſs in his hoary age, and ſo far advanced in human life [94]. What a fine image of ſimple pathos! The Pagan Goddeſs, Neceſſity or Fate, who had deſtroyed Alceſtis, is the appoſite ſubject of their next Ode: She is deſcribed in ſtrong colours, as irreſiſtible in her operations, whom neither Wiſdom nor

[93] De Art. Poet, v. 197. [94] V. 903 to 912.

Medicine

Medicine could ſubdue: She is pronounced the moſt unamiable of beings, as neither adored by ſacrifice, nor worſhiped in any temple: Hence they pray to avert her terrible influence from their own heads, and call it the executive inſtrument of Jupiter. That no lamentation can reſtore Alceſtis they are ſatisfied from this argument, becauſe the moſt eminent mortals and the immediate offſpring of the Gods themſelves had been obliged to yield to inexorable deſtiny:

Καὶ θεῶν σκότιοι φθίμενοι
Παῖδες ἐν θανάτῳ [95].

We may trace to Homer this ſtrong principle of reaſoning. Achilles thus accoſts in the Iliad the ſuppliant Lycaon;

Ἀλλὰ φίλος θάνε καὶ σύ· τίη ὀλοφύρεαι ὄτως;
Κάτθανε καὶ Πάτροκλος, ὅπερ σέο πολλὸν ἀμείνων·
Οὐχ' ὁράας, οἷος κἀγὼ, καλός τε μέγας τε,
Πατρὸς δ' εἰμ' ἀγαθοῖο, θεὰ δέ μ' ἐγείνατο μήτηρ,
Ἀλλ' ἐπί τοι κἀμοὶ θάνατος καὶ μοῖρα κραταιὴ
Ἔσσεται, ἢ ἠὼς, ἢ δείλης, ἢ μέσον ἦμαρ [96].

Die then, my friend! what boots it to deplore?
The great, the good Patroclus is no more:
He, far thy better, was foredoom'd to die,
"And thou, doſt thou bewail mortality?"

[95] V. 990. [96] L. 21. v. 111.

See'ſt

See'ſt thou not me, whom nature's gifts adorn,
Sprung from a hero, from a Goddeſs born?
By night or day, by force or by deſign,
Impending death and certain fate are mine [97].

There is an intereſting anecdote, recorded by Plutarch, concerning this paſſage in Homer. When the Sophiſt Calliſthenes obſerved a change of friendſhip in Alexander towards him, he repeated twice or thrice this line, that he might mortify the Conquerour's pride [98];

Κάτθανε χὴ Πάτροκλος, ὅπερ σέο πολλὸν ἀμείνων [99].

The great, the good Patroclus is no more [100].

This natural ſentiment has been finely expanded by Lucretius, where he expoſes the folly of common Mortals lamenting their own death, when Monarchs, Warriors, Legiſlators, Poets, and Philoſophers were obliged to yield to their reſpective doom. He then exclaims,

Tu vero dubitabis et indignabere obire [1]?

And thou, doſt thou bewail mortality [2]?

[97] Pope's Iliad, b. xxi. v. 124.

[98] Τὸν δὲ Καλλισθένην συνέντα τὴν ἀλλοίωσιν τῆ βασιλέως δὶς ἢ τρὶς ἀπάντα πρὸς αὐτὸν εἰπεῖν, &c. (Plutarchi Vitæ, vol. iv. p. 74. Ed. Bryan.)

[99] Il. l. 21. v. 107.

[100] Pope's Iliad, b. xxi. v. 121.

[1] L. 3. v. 1058.

[2] Dryden's Miſcellanies, vol. ii. p. 447. Ed. 1760.

This line of Dryden has been adopted by Pope in the preceding verſion of Homer; but no notice of it is taken by the Commentator, though the Tranſlator appears conſcious of it by marking it with apoſtrophes. Other Authors have alluded to the ſame idea. In the Andromache of Euripides Thetis conſoles Peleus by this argument;

Κἀγὼ γαρ, ἣν ἄκλαυσ' ἐχρῆν τίκτειν τέκνα,
Ἀπώλεσ' ἐκ σοῦ παῖδα τὸν ταχὺν πόδας
Ἀχιλλέα τεκοῦσα, πρῶτον Ἑλλάδος [3].

E'en I,
Who for my children ought not to have clos'd
Mine eyes with tears, have loſt my ſon by thee,
The ſwift Achilles, nobleſt of the Greeks [4].

Antipater in an elegant epigram on Orpheus, inſerted in the Anthologia, thus aſſerts;

Τί φθιμένοις σ]ονα χεῦμεν ἐφ' υἱάσιν, αἴνιχ' ἁλαλκεῖν
Τῶν παίδων αἴδην οὐδὲ θεοῖς δύναμις [5];

Why ſhould we idly of our ſons complain,
Since Gods lament their progeny in vain?
Imperious Death o'er all extends his ſway,
And wafts to hell from realms of upper day.

Virgil has touched upon the ſame ſtring in the Æneid, where Jupiter conſoles Alcides for the loſs of Pallas;

[3] V. 1237. [4] Potter's Andromache, v. 1368.
[5] L. 3. c. 25. Ep. 8. v. 8.

Trojæ

Trojæ ſub mœnibus altis
Tot nati cecidere Deûm; quin occidit unà
Sarpedon, mea progenies; etiam ſua Turnum
Fata vocant, metaſque dati pervenit ad ævi [6].

So many ſons of Gods in bloody fight
Around the walls of Troy have loſt the light;
My own Sarpedon fell beneath his foe,
Nor I, his mighty ſire, could ward the blow;
E'en Turnus ſhortly ſhall reſign his breath,
And ſtands already on the verge of death [7].

But Servius Sulpicius in an admirable letter, addreſſed to Cicero, after the loſs of his daughter Tullia, has extended his reaſoning ſtill farther; and not only ſpeaks of diſtinguiſhed mortals, but of inanimate objects ſuch as opulent cities. His words are ſo beautiful, that I muſt inſert them in the original: "Hoc idem, ſi tibi videtur, fac ante oculos tibi proponas; modò uno tempore tot viri clariſſimi interierunt; de imperio prætereà tanta diminutio facta eſt; omnes provinciæ conquaſſatæ ſunt; in unius mulierculæ animulâ ſi jactura facta eſt, tanto opere commoveris? quæ ſi hoc tempore non diem ſuum obîſſet, paucis poſt annis tamen ei moriendum fuit, quoniam homo nata fuerat.—Ex Aſiâ rediens, cum ab Æginâ Megaram verſùs navigarem, cœpi regiones circumcircà proſpicere; poſt me erat Ægina, ante Megara; dextrâ Piræus, ſiniſtrâ Corinthus; quæ

[6] L. 10. v. 472.

[7] Dryden's Æneis, b. x. v. 664.

" oppida quodam tempore florentiſſima fuerunt, nunc proſ-
" trata & diruta ante oculos jacent: Cœpi egomet mecum
" cogitare: Hem! nos homunculi indignamur, ſi quis noſ-
" trûm interiit aut occiſus eſt, quorum vita brevior eſſe de-
" bet, cum uno loco tot oppidûm cadavera projecta jacent?
" Viſne tu te, Servi, cohibere & meminiſſe hominem te eſſe
" natum [8]." This choral ode concludes with a fine encomium on Alceſtis, and propheſies, that her ſepulchre ſhall not be confounded with the monuments of the ignoble dead, but be revered for ever, and viſited by the Traveller.

After this analyſis of the Characters in the drama, I ſhall proceed to conſider the cataſtrophe of the plot. This is produced by the recognition of Alceſtis, and its inſtantaneous operation on the mind of Admetus. If we examine it by the teſt of Ariſtotle's definition in his Poeticks, where he enumerates the different ſpecies of Ἀναγνώρισις, or Diſcovery, we ſhall find it of the beſt quality according to the judgment of that great Critick. " The moſt excellent of all the ſorts,
" ſays he, is that, which ariſes out of the ſubject itſelf, the
" aſtoniſhment being made by probable circumſtances:"
Πασῶν δε βελτίστη ἀναγνώρισις ἡ ἐξ αὐτῶν τῶν πραγμάτων, τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων [9]. He then ſubjoins this cogent reaſon: " For ſuch alone are accompliſhed without artificial
" ſigns;" Αἱ γὰρ τοιαῦται μόναι ἄνευ τῶν πεποιημένων σημείων [10].

[8] Ciceronis Epiſt. Familiares, l. 4. Ep. 5. [9] C. 16. [10] Id.

Hence

Hence we pronounce, that if Ariſtotle had compared the reſpective cataſtrophes of the Ion and Alceſtis together, he would have preferred that of the latter to the former, which depends on the production of the caſket of Creuſa, and is conſequently an artificial, not a natural mode of recognition[11]. The beſt commentary on this learned treatiſe is the works of the Ancients themſelves; ſince they gave origin to the rules, we ought to explain the rules by them, as Monſieur Dacier admirably obſerves: "Mais après tout les plus excellens commentaires de cette Poetique ce ſont les poemes anciens: comme ils ont donné lieu aux regles, ce par eux, qu'il les faut expliquer[12]." But, though the diſcovery of Alceſtis is beautiful, her extraordinary ſilence after the event arreſts our attention. When we behold her living form, we naturally expect with Admetus himſelf to hear her voice. A noble opportunity was here offered to the Poet of diſplaying his favourite pathos in the affectionate embrace and endearing language of the royal Conſorts, which is here loſt by this abrupt taciturnity: The cauſe of it however, as we are told by Hercules in the Play, aroſe from the religious obligation of ſome neceſſary ceremony to be performed, releaſing her conſecration to the Infernal Deities. We cannot expect, that much light can be thrown on this ſuperſtitious idea of Pagan Antiquity, ſince a return from death into

[11] See Illuſtrations of Euripides, vol. i. p. 222.
[12] Preface a la Poetique d'Ariſtote. Ed. 1692.

life muſt have been an event of a very rare nature from its phyſical impoſſibility without the interpoſition of a divine Providence to perform ſuch a miracle. I have already offered my own conjecture in my Note on this paſſage [13], and ſuppoſed, that it might allude to the Eleuſinian Myſteries. It is ſufficient however for the apology of Euripides, if he were fettered by any chain of popular opinion, and a ſacred decorum due to the religion of his own Country. The Engliſh Reader however may perhaps be inclined to think, that a remark of Dryden in his Eſſay on Dramatick Poeſy may be humorouſly applied to Alceſtis. Speaking of the Lady in the Roman Comedies he aſſerts, "that ſhe is commonly a Mute; ſhe has, continues he, the breeding of "the old Elizabeth way, which was for Maids to be ſeen "and not to be heard [14]." Yet candour obliges me to confeſs, that there is ſome internal evidence of idleneſs in the concluſion of this Play, ſince the Author finiſhes it with the identical apophthegm, that terminates his four other Tragedies of the Medæa, Andromache, Helena, and Bacchæ, unleſs we ſuppoſe that the Alceſtis preceded all theſe in regard to the æra of compoſition: and even this ſuppoſition, if true, will ſcarcely vindicate Euripides: the ſentiment itſelf, contained in the axiom, is too general and comprehenſive a truth [15]: the ſudden and various revolution of human

[13] N° LIX. on V. 1146. p. 311.

[14] Dramatick Works, vol. i. p. 31. Ed. 1717.

[15] See Illuſtrations of Euripides, vol. i. p. 241, & vol. ii p. 559.

events,

events, which it implies, impreſſes the mind with no uncommon energy: It is the leſſon of frail humanity, which every hour of revolving Time cries aloud to all, and requires not the voice of the Poet, that moral Legiſlator, to proclaim. Other ſentences of a cloſer and more immediate application would have naturally ſprung from the drama itſelf. Conjugal love or ſacred Hoſpitality might both have been enforced with ſucceſs: indeed the latter is particularly mentioned by Hercules, who had before exhorted Admetus to perſevere in his reverential regard to Strangers;

Το λοιπὸν, Ἄδμητ', εὐσέβει πρὸς ξένους [16].

But this ſhould have been rather poſtponed to the end, and been recommended by the Chorus, and not the Hero, in their final apophthegm, ſince it would have been more adapted to their poetical Character. We cannot therefore entirely ſubſcribe to the aſſertion of Chryſoſtom, who extols the univerſal diligence of Euripides in every reſpect, ſo as to leave no omiſſion or charge of negligence: Ἡ δὲ τοῦ Εὐριπίδου σύνεσις καὶ περὶ πάντα ἐπιμέλεια, ὥστε μήτε ἀπίθανόν τι καὶ παρημελημένον ἐάσαι. What now remains in conformity with my original plan, is to mention the Alceſtis of other Authors both ancient and modern. It appears from the Arundelian Marbles, that Theſpis had adopted this ſubject! but Bentley in his diſſertation on the Epiſtles of Phalaris [17] rejects the evidence: and maintains, that this ſuppoſed Play, if the inſcription were

[16] V. 1148.

[17] P. 238, 239, 240. Ed. 1699.

genuine, was compoſed by Heraclides of Pontus, who publiſhed his own works under the name of Theſpis: he aſſerts, that the word ΑΛ-ΣΤΙΝ, or Alceſtis, is not now legible on the ſtone; that the Author never ſets down the name of any piece; and that Phrynichus was the firſt, according to Suidas, who introduced Women into his Tragedies, his Maſter Theſpis having only adopted Men: conſequently there could be no play of Theſpis with the title of Alceſtis. Such are the arguments of this learned Critick; and he might have added another from the omiſſion of the article by Suidas, who enumerates the four tragedies of Theſpis without including Alceſtis in the number of them [18]. Theſe however are all imagined by Bentley to have been forged by the ſame Heraclides [19]. In reply Boyle alleges, that Theſpis's name, inſtead of his Scholar Phrynicus's, was erroneouſly ſubſtituted on the Marble [20]. Bentley again renews his attack, and roundly declares, "that the word was only "a ſupplement of Selden, and a falſe conjecture from the "dim letters, which are now quite vaniſhed; and that really "neither Ἄλκηστις, nor any other title of a Play are mentioned "in the Marble [21]." In anſwer to this allegation I muſt obſerve, that Dr. Mill's teſtimony, on which Bentley relies in regard to the characters of the Marble, revolts againſt all the Editions of Selden, Prideaux, Maittaire, and Chandler,

[18] Vox Theſpis.
[19] P. 145. Ed. 1699.
[20] P. 168. Ed. 1699.
[21] P. 248. Ed. 1699.

where

where the inſcription is uniformly the ſame in this article. It is not my buſineſs to enter farther into this controverſy; and therefore leaving the queſtion uncertain, whether Theſpis wrote an Alceſtis or not, I ſhall proceed to remark, that Phrynicus undoubtedly produced one. This appears from the evidence of Heſychius [22]; and Suidas includes it among the nine Plays of this Poet [23]. Antiphanes is ſaid by Columna in his Commentary on Ennius [24] to have compoſed an Alceſtis, and he refers to the teſtimony of Athenæus: I have not however been able to diſcover the original paſſage in that Author to warrant this fact. If we deſcend from the Græcian to the Roman Theatre, we ſhall find two verſes of an Alceſtis, preſerved by Nonius [25], and aſcribed to Nævius: Theſe however are given by Aulus Gellius to Lævius, another old Tragedian [26]. Here again the modern Criticks are divided in opinion. Scaliger on Varro defends the Alceſtis of Nævius [27], and Fabricius alludes to it on his authority [28]. The lines are alſo publiſhed in the Fragments of the Latin Poets, collected by H. Stephens [29], as belonging to Nævius; and Columna has even ventured to pronounce, that this Ro-

[22] Vox Ἄθαμβες. [23] Vox Φρύνιχος.

[24] Ennii Fragm. p. 441. Ed. 1599.

[25] See Scriverii Collect: Vet. Tragic. p. 39.

[26] L. 19 c. 7. p. 841. & l. 2. c. 24. p. 185.

[27] Conject. in Varron. de Linguâ Latinâ, p. 114. Ed. 1585. See alſo my Annotations on the Greek Text of the Alceſtis on v. 375 & 911.

[28] Bibliot. Græca, vol. i. p. 614. [29] P. 218. Ed. 1564.

man tragedy of that Author was tranſlated from Euripides [30]; but his evidence of this fact does not appear to me ſubſtantiated. On the contrary Voſſius ſupports the teſtimony of Aulus Gellius, and aſcribes the Alceſtis to Lævius [31]. Be this as it may, Accius wrote a tragedy on this ſubject, and Priſcian has preſerved a verſe of it [32]. Columna imagines this to be an original drama [33]; but Fabricius ſuppoſes it a tranſlation from Euripides [34]. An Alceſtis of Ennius is alſo maintained by Columna [35], and ſaid to be built on the Græcian foundation, ſince a line in Fulgentius [36] preſents a reſemblance to Euripides; but this conjecture is very uncertain, as the readings of the paſſage are various. Before I conclude theſe Latin dramas, I muſt mention the poetical verſion of the Alceſtis by Buchanan. It was executed at Bourdeaux [37], while he was a Student in that Univerſity, and its object was to divert the Youth of France from the faſhionable allegories to an imitation of the ancient Poets. He has performed this claſſical

[30] Ennii Fragm. p. 441. Ed. 1599.

[31] See Scriverii Collect. Vet. Tragic. p. 62. And my Annotations on the Greek Text of the Alceſtis on v. 911.

[32] L. 9 & 10. See Fragm. Poet Latin. p. 7. Ed. 1564. H. Stephens. & Scriverii Collect. Vet. Tragic. p. 91. Ed. 1620.

[33] Ennii Fragm. p. 441. Ed. 1599.

[34] Bibliot. Græca, vol. i. p. 614.

[35] Ennii Fragm. p. 441. Ed. 1599.

[36] Expos. Serm. Antiq. p. 775. Ed. Scrip. Mythol. 1742.

[37] See Buchanani poemata, Ed. 1628.

taſk

taſk with vigour, and the whole is intitled to our praiſe. But he has ſome words of barbarous Latinity, ſuch as orphanis and biſcalma, and the eliſions of his ſyllables are too frequent: he introduces the dactyl into the fifth foot of the Iambick verſe, which gives it the rhythm of the hexameter meaſure, and he admits the anapæſt into the fourth foot. If we proceed to the Italian Language, we ſhall find a tragedy, called Alceſte, by Giulio Salinero in 1593; but the plot has no connexion with the Theſſalian Queen. In the next Century there were three lyrical dramas of this title; one by Proſpero Bonarelli in 1647, another by an anonymous Author in 1665, and the laſt by Donato Cupeda in 1699 [38]. Martello in the year 1715 of the preſent Century produced his tragedy of this name, and in a meaſure ſo uncommon, that it is denominated Martelliano from the Author [39]: it conſiſts of rhiming couplets and of fourteen ſyllables. He has ſome judicious variations from the original plot. A Phyſician prepares a ſoporifick medicine for Alceſtis without the knowledge of Admetus, and recalls her to life, after fulfilling the oracle by her ſuppoſed death. The monarch perſeveres in his refuſal to receive the female Stranger from Hercules notwithſtanding his intreaties. There is a tranſlation of the Græcian play by Giovambatiſta Pariſotti, inſerted in the twelfth volume of a miſcellaneous collection [40],

[38] See Drammaturgia di Leone Allacci, p. 24. Ed. 1755.

[39] Id.

[40] Raccolta d' Opuſcoli Scientifici e Filologici.

publiſhed

publiſhed at Venice, and written in 1735. The Padre Carmeli has ſince given another verſion in his entire tranſlation of Euripides[41]. On the French ſtage Alceſtis has been a favourite ſubject. Alexandre Hardi adopted it under the reign of Henry the Fourth; but his piece is now conſigned to oblivion. An opera of this title by Quinault and Lully was performed in 1674; and its tender ſubject was ſuited to the talents of the Author, of whom Boileau ſays;

Les heros chez Quinault parlent bien autrement,
Et juſqu' a "je vous hais" tout dit tendrement[42].

He has alſo in his Lutrin ſatirically glanced at the ſame pathos[43]. If we may credit the teſtimony of Grange-Chancel, the great Racine had deſigned an Alceſtis immediately after his Andromaque, and conſidered the Græcian drama, as the moſt intereſting ſtory of Antiquity: I muſt ſubjoin his original words, that the Reader may have the evidence before him: "J'avois ſouvent entendu dire à M. Racine que de "tous les ſujets de l' Antiquité il n'y en avoit point été plus "touchant que celui de l' Alceſte, & qu' il n' avoit point "mis de piece au Théatre depuis ſon Andromaque, qu' il "ne ſe proposât de la faire ſuivre par celle de l' Alceſte. Sa "Préface d' Iphigenie fait voir combien il étoit rempli de ce "ſujet. J'ai connu de ſes amis particuliers qui m'ont aſſuré "qu' il avoit executé ſon deſſein, & qu' il leur en avoit ſou-

[41] Tom. iii. [42] Sat. iii. v. 188. [43] Chant 5. v. 193.

"vent

" vent recité des morceaux admirables, mais que peu de " tems avant ſa mort il eu la cruauté de priver le public d'un " ſi bel ouvrage & de le jetter dans le feu [43]." I feel inclined to diſbelieve this anecdote for the following reaſons. Seven years elapſed between the Andromaque of Racine in 1668, and his next Play of the Iphigenie in 1675. He had therefore ample time to carry his deſign into execution, and in the Preface to the latter he had the faireſt opportunity to mention his intention, but his ſilence is ſuſpicious. Had Grange-Chancel recorded the name of a ſingle Perſon, who had informed him, inſtead of ſo many " particular friends" in general words, his teſtimony would have been far more ſatisfactory. It is alſo not probable, that Racine ſhould have committed any conſiderable fragment of a tragedy to the flames before his death, when the plan of a firſt Act of an Iphigenie in Tauris is ſtill extant in his Works [44]. I therefore conſider this aſſertion, as a ſacrifice to vanity, becauſe the Author was flattered in ſelecting the ſame ſtory for himſelf, and his Alceſte appeared in 1703. He has there tranſformed Hercules into the Lover of the Queen, and yet he has made the hero ſo modeſt, as not to reveal his paſſion before his expedition to Troy. Admetus is exalted with judgment into a patriot monarch, who expoſes himſelf to the hazard of being drawn by lot to appeaſe the Gods as a

[43] Oeuvres de la Grange-Chancel, tom. ii. p. 116. Ed. 1742.

[44] Tom. iii. p. 20. Ed. 1760.

victim.

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[43] Oeuvres de la Grange-Chancel, tom. ii. p. 116. Ed. 1742.

[44] Tom. iii. p. 20. Ed. 1760.

victim.

victim. His royal reſolution is couched in theſe magnanimous words:

Non, Seigneur, quand les Dieux prononcent des arrêts,
Ils ſont fait pour les rois comme pour les ſujets;
Et ſans avoir beſoin, qu' un oracle le nomme,
Un roi devant les Dieux n'eſt pas plus qu'un homme[45].

Alceſtis reſcues her huſband without his previous knowledge, and expires at the altar. This deviation I approve; but Hercules encounters Death according to the Pagan original, which is too marvellous a fiction for modern ears. The reſtored Queen on her return from Hell is not indeed a perfect Mute, but ſhe utters only the emphatick word "Admete." Boiſſy was not diſcouraged by this attempt of his Predeceſſor to make another effort in 1727. His piece was prohibited after the ſecond night by an order, yet failed in its ſucceſs, when afterwards exhibited with alterations. The original title involved an abſurdity, ſince it was called "La Mort d' "Alceſte," though ſhe was reſcued before death by Hercules. It is now printed under the appellation of "Admete & "Alceſte." He has interwoven into the plot a new Character, who is a Prieſt and an elder brother of the king under the title of Polidecte. If the ſentiments and language are ſuperior to thoſe in Grange-Chancel, the pathos and effect are, I think, far inferior. It almoſt degrades criticiſm to mention the following productions. There was a Parodie in

[45] A. i. ſ. 3. tom. ii. p. 134. Ed. 1742.

1728

1728 by Dominique and Romagneſi on Quinault's Alceſte[46]. At the College Mazarin in 1739 a play of three Acts by Coypel was performed, but never printed[47]. An allegorical compliment to the Dauphineſs was the object of Saintfoix's piece in 1752[48]; and Arnould's in 1771 was a ſpecies of wretched Pantomime[49]. It is curious, that no Alceſtis has been ever choſen by an Engliſh Poet, when it has engaged the attention of ſo many ancient and modern Authors in other Countries. The reaſon may perhaps be, that the moſt intereſting part of the cataſtrophe has been interwoven by Shakeſpeare into his "Winter's Tale." The recovered Hermione may be compared with the reſtored Alceſtis, and has the natural beauty of the original idea without the fabulous extravagance of the heathen fiction. To animate her ſtatue by the charm of melody has the happy union of enchanting the ear and delighting the eye in the ſame moment. But though our ſtage can boaſt of no Engliſh Alceſtis, yet we have lately had two tranſlations of the Græcian Play by Mr. Potter and Mr. Wodhull, which reflect honour on the preſent age.

[46] Parodies du nouveau Theatre Italien, tom. iii. p. 215.
[47] Anecdotes Dramatiques, vol. ii. p. 292. Ed. Paris, 1775.
[48] Oeuvres de Saintfoix, tom. iv. p. 10.
[49] Anecdotes Dramatiques, vol. ii. p. 292. Ed. Paris, 1775.

ANNOTATIONS

ON THE

GREEK TEXT.

Ver. 2. Ἀνέστη γὰρ ἰάμενος τὺς τεθνεῶτας.

The Scholiaſt probably alluded in theſe words to the following line in the ſequel of the Alceſtis, applied to Æſculapius:

Δμαθένλας γὰρ ἀνίστη [1].

Hence we ſhould correct ἀνέστη into ἀνίστη. Hemſterhuſius in his Edition of Lucian propoſes to amend it by ἀνέστησε [2], and has ſuggeſted other corrections in the text of this corrupt Scholiaſt, correſponding with thoſe I have propoſed in a

[1] V. 125. [2] Tom. i. p. 336. Ed. 1743.

Note

Note on this Play [3], and which I have derived from a comparison of the passage with another in the Scholiast on Pindar. Hemsterhusius refers also to the similar testimony of Sextus Empiricus [4]. Since I wrote the above Note, I have likewise discovered, that Heyne in his new Edition of Apollodorus, printed at Gottingen in 1783, has anticipated me in amending the vitious punctuation of that Author [5], which I have corrected in my former Note on the Alcestis [6]. It is with pleasure, that I find my sentiments correspond with two such eminent Criticks. The latter has also proposed another alteration in the Scholiast of the Alcestis by substituting "Polyanthus" in the place of "Polyarchus" on the evidence of Sextus Empiricus, though Vossius [7], as he observes, had before himself thus remarked [8]. We may add to the authorities, illustrating the power of Æsculapius to restore the dead, which I have collected in my Note on this subject [9], the following lines of Serenus Sammonicus in his poem "De Medicinâ;"

> Tuque potens artis, reduces qui tradere vitas
> Noscis, et in cœlum manes revocare sepultos [10].

[3] N° XI. p. 68.
[4] Adv. Gramm. I. p. 271.
[5] Notæ ad Apollodorum, pars II. p. 701 ad 706.
[6] N° XI. p. 67.
[7] Hist. Græc. p. 186.
[8] Notæ ad Apollodorum, pars II. p. 706.
[9] N° XI. p. 63, &c.
[10] V. 4.

Verſe 6. Τέκτονας δίκ πυρὸς.

The ſame mode of expreſſion, applied to the Cyclops, occurs in Cicero: "Non enim te puto eſſe eum, qui Jovi "fulmen fabricatos eſſe Cyclopas in Ætnâ putes [11]."

Verſe 92. Ἰὼ Παίαν.

Apollo is invoked with propriety both here, and in the ſequel of the drama [12], under this title, as the God of medicine. Thus Homer repreſents the Græcians in the firſt Iliad, when the plague ſubſided, extolling the Pæan;

Καλὸν ἀείδοντες Παιήονα κοῦροι Ἀχαιῶν [13].

Ἡ δὲ δεξιὰν
Verſe 192. Πρόσθεν ἑκάστῳ.

Here we diſcover the Græcian Cuſtom of Superiors, giving their hand even to Inferiors, as a pledge of friendſhip. We learn from the authority of Monſieur Guys, that this ceremony ſtill prevails in modern Græce, and he refers to this paſſage of the Alceſtis in the following words: "J'obſerve "encore un ancien uſage ſuivant lequel les Dames Grec- "ques donnent leur main à baiſer à leurs filles, à leurs

[11] De Divin. l. 2. c. 19. [12] V. 220. [13] V. 473.

"eſclaves,

" eſclaves, & aux perſonnes qui leur ſont inférieures. Vous " vous rappellez bien qu' Alceſte, avant de mourir, appelle " toutes ſes femmes par leur nom, & leur preſente ſa main a " baiſer [14]." He adds in his Note, that Dolius in Homer's Odyſſey has no ſooner heard of his Maſter than he runs to ſeize his hand and ſalute it: " Dolius n'a pas plutot entendu " ſon maitre qu' il court à lui, prend ſa main & la baiſe." Here he is inaccurate in his expreſſion, ſince Dolius in the original extends his own hands, and it is Ulyſſes who embraces thoſe of his Domeſtick;

Δολίος δ' ἰθὺς ἴε χεῖρε πετάσσας
Ἀμφοτέρας· Ὀδυσεὺς δε λαβὼν κύσε χεῖρ' ἐπὶ καρπῷ [15].

Verſe 215. Μέλαναι στολμὸν πέπλων.

A paſſage in Plutarch may be added to the different citations, illuſtrating this ancient Cuſtom, and collected in my Note on this ſubject [16]: He ſays that the Barbarians near Eridanus lamented the death of Phaeton by aſſuming black apparel: Τοὺς περὶ Ἠριδανὸν βαρβάρους μελανοφορούνλας ἐπὶ πένθει τῷ Φαέθονλος [17].

[14] Tom. i. p. 56. Ed. 1776.
[15] L. 24. v. 397.
[16] N° XV. p. 81, &c.
[17] Vol. ii. p. 557. Ed. 1620.

Verſe 294. Ἄλλαι φυτεύσειν τέκνα.

The antepenultima of φυτεύσειν muſt be here long by the laws of the Iambick Verſe; and the ſame metre again occurs in a ſubſequent line of this Play;

Καί σ' ὁ φυτεύσας πατήρ [18].

Here the Cambridge Editor has referred to three reſpective paſſages, correſponding to this meaſure, in Heſiod, Sophocles and Oppian; and obſerves, that in all other inſtances the antepenultima is ſhort [19]: But he forgot that this metre is to be found too in the Ajax [20] of Sophocles, as well as in the Antigone [21], in the Iphigenia in Aulis of Euripides [22], as printed in his own Edition, and in the Waſps of Ariſtophanes [23]. Notwithſtanding this apparent uſage, I am ſatisfied, that all the paſſages are corrupt; and ſince no word in the Græcian language has occaſioned more errors of the text, or been more confounded with its ſynonymous terms, I will here collect and ſtate the evidence. The antepenultima of φυτεύω, as ſhort, appears in no leſs than eleven paſſages of Homer, to which I refer [24], and others might be accumu-

[18] V. 1137. [19] See his Note on v. 294. [20] N. 1313.
[21] V. 660. [22] V. 1177. [23] V. 1128.
[24] Il. 6. v. 419. Il. 15. v. 134. Odyſſ. 4. v. 668. Odyſſ. 5. v. 340. Odyſſ. 9. v. 108. Odyſſ. 14. v. 110 & 218. Odyſſ. 15. v. 178. Odyſſ. 17. v. 27 & 159. Odyſſ. 18. v. 358.

lated.

lated. Thus Heſiod uſes it in his ſhield of Hercules [25], and the Author of an Epigram in the Anthologia [26]. We alſo find it in the Oreſtes [27], Andromache [28], Supplices of Euripides [29], and even in his Alceſtis [30]: This is undoubtedly the genuine quantity, and correſponds with its derivation from φύτον, whoſe penultima is uniformly ſhort. The metre therefore in the other paſſages is corrupt, and may be amended with the ſlighteſt alteration of a ſingle letter by ſubſtituting the ſynonymous φῖσεύω, whoſe antepenultima is long. This word occurs in the Prometheus of Æſchylus [31] and in the Trachiniæ of Sophocles [32]. Its radical φῖτυς, whoſe penultima is circumflexed and conſequently long, is to be found in Ariſtophanes [33] and Lycophron [34]. Such was the vaſt copiouſneſs of the Græcian language, that there was even a third term of ſynonymous acceptation with the preceding words, and cloſely reſembling them in letters. This was φῦσάω, which is preſerved in Heſiod [35] and Apollonius Rhodius [36]. It is remarkable, that the antepenultima of this is long, and may poſſibly be derived from φῦσαλίη, whoſe firſt ſyllable is lengthened by Homer [37]. The reſpective quantities of all theſe words were nicely diſtinguiſhed and accurately obſerved by the Ancients; but the modern Tran-

[25] V. 29. [26] L. 1. c. 13. Ep. 13. v. 8. p. 18. Ed. 1566.
[27] V. 11, 551. 584. [28] V. 49. [29] V. 1092.
[30] V. 662. [31] V. 232. [32] V. 315.
[33] Pax, v. 1164. [34] V. 463. [35] Theog. v. 986.
[36] L. 4. v. 807. [37] Il. l. 6. v. 295.

ſcribers, Editors, and Commentators have conſtantly confounded them from their own ignorance and inattention to proſody.

Verſe 357. Εἰ δ' Ὀρφέως.

The ſame ſentiment is uſed by the Poet in his Iphigenia in Aulis;

Εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον [38].

Verſe 365. Ἐν ταῖσιν αὐταῖς γὰρ μ' ἐπισκήψω κέδροις.

The following paſſage from Philoſtratus may be added to the teſtimonies, illuſtrating this cuſtom, and collected by me in my Note on this ſubject [39]: The Ghoſt of Achilles there ſays, Ξυνέθημεν γὰρ κομιδῇ νέοι, ξυνέχει δὲ ἄμφω χρυσῆς ἀμφιφορεὺς κειμένας ὡς ἕνα [40].

Verſe 375. Ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου.

Scaliger on Varro [41] aſſerts, that Nævius thus tranſlated this line into his own Alceſtis,

Manciolis tene illis.

[38] V. 394.
[39] See N° XXIV. p. 128, &c.
[40] L. 4. c. 16. p. 153. Ed. 1709.
[41] P. 114. Ed. 1585.

Verſe

Verſe 475. Ἄλυτος.

This ſhould be rendered "nodo indiſſolubili," and correſponds with that paſſage in Horace,

Felices ter et amplius,
Quos irrupta tenet copula [42].

The Cambridge Editor ſeems to have read ἄλυπος by his Latin verſion, "ſine moleſtiâ," though he has printed it ἄλυτος.

Verſe 477. Κιχάνω.

It is thus printed in all the Editions of Euripides which I have ſeen; but I propoſe to read κιχανῶ in the future tenſe; this will better agree with the ſenſe, and prevent the penultima of the preſent tenſe which muſt be ſhort in the ſixth foot of the Iambick verſe, from claſhing with the Homerick metre, where it is always long. In the antepenultima however there muſt be a difference between him and Euripides, ſince the former uniformly makes it ſhort, and the latter both here, in his Helena [43], and Hippolytus [44], lengthens it. There too in the laſt mentioned place, if we read κιχανεῖ in

[42] Carm. l. 1. od. 13. v. 18. [43] V. 1219. [44] V. 1444.

the future and not κιχάνει, we ſhall avoid one anomaly of metre: in the Helena it is indifferent, whether it is a ſpondee or iambick foot.

Verſe 699. Μάτην.

This and the three following lines are cited by Stobæus [45].

Verſe 691. Χαίρεις ὁρῶν φῶς.

The ſame ſentiment occurs twice in the Iphigenia in Aulis of our Poet;

Ἡδὺ γὰρ τὸ φῶς
Βλέπειν [46].

Τὸ φῶς τόδ' ἀνθρώποισιν ἥδιστον βλέπειν [47].

Verſe 697. Γυναικὸς, ὦ κάκιστ', ἠσσημένος.

There is the following whimſical derivation of Admetus's name, correſponding to his puſillanimity, to be found in Fulgentius; "Ideò Admetus nuncupatus eſt, quaſi quem "adire poterit metus [48]." One would imagine, that he ſuppoſed the word of Roman, not Græcian origin, by this forced conjecture.

[45] Sermo, 118. p. 599. Ed. 1549. [46] V. 1219. [47] V. 1250.
[48] Mythologicum, l. 1. c. 27. p. 660. Ed. Auct. Mythol. 1742.

Verſe

Verſe 708. Λέξαντος.

Reiſke has altered this word into λέξοντος, and thus explains it: "Ita dic, quicquid volueris, ut memineris me reſponſurum eſſe[49]." I offer to read λήξαντος, and thus render it;

Λέγ', ὡς ἐμοῦ λήξαντος·
Eloquere, quoniam ego finivi.

This appears to me better than the common reading.

Verſe 737. Κηρύκων ὕπο.

The Poet probably alluded under this expreſſion to the law of Athens, which permitted Parents to renounce their Children by the Herald, or ἀποκηρύξει[50]. This privilege was not reciprocal.

Verſe 759. Στέφει δὲ κρᾶτα μυρσίνης κλαίδοις.

The Chorus in the Frogs of Ariſtophanes thus invites Bacchus to approach with the chaplet of myrtle on his head;

Πολύκαρπον μὲν τινάσσων
Ἀμφὶ κρατὶ σῷ βρύοντα
Στέφανον μύρτων[51].

[49] Animadver. ad Eurip. p. 35. Lipſ. 1754.

[50] See Petiti Leges Atticæ, l. 2. tit. 4. ſec. xi. p. 334. and Potter's Archæologia, b. iv. c. 15. vol. ii. p. 351. Ed. 1728.

[51] V. 339. See alſo Athenæus, l. 15.

Thus we find in the ſequel of the Alceſtis, that Hercules exhorts the Domeſtick of the palace to be often crowned at convivial banquets with chaplets,

Στεφάνοις ϖυκασθείς [52].

I have illuſtrated this Græcian cuſtom in a Note on the Ion [53]; and we may add to the authorities there collected the picture of Virgil's drunken Silenus;

Serta procul tantùm capiti delapſa jacebant [54].

Verſe 781. Οἶμαι.

Plutarch in his Conſolation to Apollonius has ſubſtituted δοκῶ inſtead of οἶμαι in this line, and has cited this and the ſeven ſubſequent verſes [55].

Verſe 782. Βροτοῖς ἅπασι καθθανεῖν ὀφείλεται.

I might have added this authority to the other expreſſions, collected in my Note (N° XXII) on this drama [56], and alſo the three following paſſages from Plutarch, Stobæus, and Phædrus. Διὸ καὶ μοιρίδιον χρέος εἶναι λέγεται το ζῆν, ὡς ἀποδοθησόμενον, ὃ ἐδανείσαντο ἡμῶν οἱ ϖροπάτορες· ὃ δὴ καὶ εὐκόλως καταβλητέον καὶ ἀσπασίως, ὅταν ὁ δανείσας ἀπαιτῇ [57].

[52] V. 796.
[53] N° XLVIII. p. 163, &c.
[54] Ecl. 6. v. 16.
[55] Vol. ii. p. 107. Ed. 1620.
[56] P. 125.
[57] Vol. ii. p. 106. Ed. 1620.

Τὸ

Τὸ γὰρ φοβεῖσθαι τὸν θανάσιμον λῆρος πόλυς,
Πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφείλεσθαι παθεῖν [58].

Et Mors vicina flagitabit debitum [59].

Here Death is conſidered in all theſe inſtances as a Creditor and life as a debt.

Verſe 807. Οὐ κάτοισθα τἀ 'ν δόμοις κακά.

There is no mark of interrogation, annexed to this line, in all the Editions which I have ſeen: but I think, that the ſenſe would be improved by inſerting it.

Κάρα

Verſe 832. Στεφάνοις πυκασθείς.

According to the conjecture of Scaliger on Varro [60] the following hemiſtich in the Alceſtis of Nævius was tranſlated from this line of Euripides;

Velatus frondentes comas.

Verſe 851. Αἱμαχηρὸν πέλανον.

Pauſanias aſſerts, that Cecrops king of Athens did not think it proper to ſacrifice any thing that had life to the

[58] Sermones, 117, p. 597. Ed. 1549. [59] L. 4. fab. 25. v. 19.
[60] De linguâ Latinâ, l. 6. p. 70 & 114. Ed. 1585.

Gods;

Gods; therefore he conſecrated ſome cakes of the country to the altar, which the Athenians ſtill call πελάναι[61]. If we confine the πέλανος to this idea, the epithet αἱμαϛηρὸν, which implies animal blood, would be here improper. But it is a word of extenſive ſignification, and denotes any ſacred offering of ſacrifice. It occurs in the Oreſtes[62], Hippolytus[63], Troades[64], Helena[65], and Ion[66] of our Poet; and Electra is repreſented in the Chœphoræ of Æſchylus pouring the πέλανος on her father's tomb;

Χέσσα τόνδε πέλανον ἐν τυμβῷ πατρός[67].

This ſeems a liquid ſubſtance in that paſſage, as it does here; and the Scholiaſt there ſays, πᾶν τὸ ἐπιθυόμενον ἅτω καλοῦσι.

Verſe 886. Κεραϊζομένας.

This is Homer's word, and occurs in the Iliad;

Καὶ θαλαμὰς κεραϊζομένας[68].

Verſe 903. Ἐν γένει.

This mode of diction is to be found in the Chœphoræ of Æſchylus[69] and Oedipus Tyrannus of Sophocles[70].

[61] L. 8. c. 2. [62] V. 220. [63] V. 147.
[64] V. 1067. [65] V. 1350. [66] V. 226.
[67] V. 90. [68] L. 23. v. 63. [69] V. 285. Ed. 1745.
[70] V. 1443. Ed. Johnſon, 1758.

Verſe 911. Πολιᾶς ἐπὶ χαίτας,
Ἤδη προπελὴς ὤν,
Βιότε τε πρόσσω·

Scaliger aſſerts on Varro, that Nævius thus tranſlated this paſſage into his Alceſtis;

Corpore pectoreque undique obeſo,
Mente exſenſâ tardigenulâ,
Senio oppreſſum [71].

But the reſemblance is too remote to pronounce with any confidence in this reſpect; nor is it certain who is the Author of them. Nonius [72] aſſigns them to Nævius, but Aulus Gellius [73] gives them to Lævius, and Voſſius is of this opinion [74].

Verſe 972. Ἀνθεμῶν.

Thus our Poet in his Andromache has

Ἄκος τῶν δυσλύτων πόνων τέμνειν [75].

For this is the various reading of the Scholiaſt, inſtead of εὑρεῖν in that paſſage, as appears from his remark, where he obſerves, as he does here on the Alceſtis, that the metaphor

[71] De linguâ Latinâ, p. 115. Ed. 1585.
[72] See Scriverii Collect. Vet. Tragic. p. 39. Ed. 1620.
[73] Noctes Atticæ, l. 19. c. 7.
[74] See his Note on Scriverii Collect. Vet. Tragic. p. 62. Ed. 1620.
[75] V. 121.

is

is derived from thoſe who diſſect roots and conſequently make diſcoveries. I find in Pindar a ſimilar alluſion,

Ἀνλίτομαι στερεᾶν ὀδυνᾶν [76].

Here too the Scholiaſt agrees in the ſame origin of the word, and adds, that Phyſicians cured diſeaſes in the commencement of their art by diſſected roots, as Patroclus applies them; Ἀντίτομαι δὲ εἶπε, τὰ ἀλεξιφάρμακα· καλὰ μεταφορὰν ἀπὸ τῶν ῥιζοτόμων· ἁπλούστερον δὲ τῇ ἰατρικῇ χρώμενοι, τὰ πολλὰ τῶν παθημάτων ῥίζαις ἀπεθεράπευον· ἃς τέμνοντες ἐπετίθεσαν, ὡς Πάτροκλος,

Ἐπὶ δὲ ῥίζαν βάλε πικρὴν
Χερσὶ διατρίψας.

Æſchylus has the ſame metaphor in his Agamemnon;

Ἐντέμνων ἄκος [77].

And again in his Chœphoræ;

Ἄκος τομαῖον [78],

Verſe 975. Μόνας δ' ἔτ' ἐπὶ βωμὸς
Ἐλθεῖν, ἔτε βρέτας θεᾶς
Ἐστίν, ἃ σφαγίων κλύει.

The following fragment, preſerved by Stobæus, applies ſimilar ideas to the God of Death as Euripides aſſigns to Neceſſity;

[76] Pyth. Od. 4. v. 393.
[77] V. 17. See his Note of Stanley on this line. [78] V. 537.

Μόνος

Μόνος Θεῶν γὰρ Θάναλος ἐ δώρων ἐρᾷ·
Οὔτ' ἂν τι θύων, οὔτ' ἐπισπένδων ναοῖς,
Οὐ βωμός ἐστιν, οὐδὲ παιωνίζεται [79].

Verſe 1039. Ὅθεν κομίζω τήνδε, νικητήρια
Λαβών.

Thus Homer repreſents Sthenelus, receiving the prize of a beautiful Woman in the twenty-third Iliad;

Δῶκε δ' ἄγειν ἑταίροισιν ὑπερθύμοισι γυναῖκα [80].

And he had before included among the gifts of Achilles at the funeral games in honour of Patroclus,

Ἠδὲ γυναῖκας εὐζώνους, πολιόν τε σίδηρον [81].

Reſplendent braſs, and more reſplendent dames [82].

He beſtows a ſimilar preſent on the Racers;

Ἵπποισιν μὲν πρῶτα ποδώκεσιν ἀγλαὸ ἆεθλα
Θῆκε γυναῖκα ἄγεσθαι, ἀμύμονα, ἔργ' εἰδυῖαν [83].

A woman for the firſt in beauty's bloom,
Skill'd in the needle, and the lab'ring loom [84].

[79] Sermones, 117. p. 597. Ed. 1549.
[80] V. 512.
[81] Id. v. 261.
[82] Pope's Iliad, b. 23. v. 326.
[83] Id. v. 263.
[84] Id. v. 330

Thus

Thus Virgil confers on Sergeſtus a female Slave after the naval conteſt in the Æneid;

Olli ſerva datur, operum haud ignara Minervæ,
Creſſa genus Pholoe [85].

Verſe 1124. Γυναῖκα λεύσσω.

Hence Milton borrows the alluſion in his Sonnet on his departed Wife;

Methought I ſaw my late eſpouſed Saint,
Brought to me like Alceſtis from the grave [86].

V. 1140. Μάχην συναίψας δαιμόνων τῷ κοιράνῳ.

Hence it appears, that Hercules delivered Alceſtis by engaging with Death in a regular combat, and not by viſiting the Infernal Shades as a Suppliant to Pluto. Montfaucon therefore is miſtaken, when he imagines an Engraving from the Naſonian Sepulchre, which he has inſerted in his Work [87], to relate to this ſtory: Hercules is there introduced, preſenting a female figure to Pluto and Proſerpine. He ſuppoſes her to repreſent Alceſtis. Grævius is alſo in an error, when in the firſt Volume of Græcian Antiquities he inſerts a Plate, and ſuppoſes it to allude to this event. Hercules

[85] L. 5. v. 285. [86] Sonnet 23. vol. iii. p. 535. Ed. Newton, 1752.
[87] Antiq. Expl. tom. i. Pl. 130. Fig. 2.

is

is there ſaid to be deſcribed as leading Alceſtis from the Shades; but two other Perſonages preſent, whom he calls Pallas and Admetus, render this conjecture equally improbable with the former.

Verſe 1159. Πολλαὶ.

The initial letters implying, that the Chorus pronounces theſe final lines, are omitted to be inſerted in the Cambridge Edition.

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